

TEACHER'S MANUAL  
FOR  
AN INTRODUCTION TO GREEK

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## General Remarks

**The Status of Greek.** — Greek has been eliminated as a prerequisite for admission to college and, in most instances, for the bachelor's degree. It is now in keen competition with a host of other subjects, most of which are distinctly easier. Boys and girls are really not afraid of hard work and will readily undergo the labor involved, if their interest is aroused and they are satisfied that the rewards are worth the effort.

**Creating an Interest.** — [Greek can be made as interesting as any subject that is now being taught. It is in no sense "dead," for it has been written and spoken from the dawn of European culture to the present day. Moreover, it is constantly being used in English-speaking countries, either directly or more often in some disguise that can easily be penetrated by one who knows the secret.

Acquaintance with its foreign-looking letters will give an added interest to the labels of Greek letter fraternities, to signs on shop windows, to mottoes on public buildings, and to mathematical symbols. It is natural to take an interest in origins, and a Greek teacher may well capitalise such symbols by pointing to the contributions made by the Greeks to the science of mathematics.] A useful manual in that field is found in D. C. Macgregor's translation of J. L. Heiberg, *Mathematics and Physical Science in Classical Antiquity*.

Familiarity with the fundamental meaning of even a relatively small list of Greek words sheds new light on many English derivatives, creating interest and facility in their use. It likewise lightens the labor of understanding and memorizing countless technical terms that are met in science and the professions. E. H. Starbuck puts it well<sup>1</sup>: ". . . it is the high privilege of the Latin teacher and still more of the Greek teacher to provide help just where help is needed — in understanding the difficult words."

The study of Greek forms and syntax is an aid in the analysis not only of English but also of Latin, to which reference may often be made with mutual profit. In fact, alert Latin teachers are coming to realize that Greek is a useful adjunct to their work. The opportunity to take Greek is sometimes held out as a reward to their better students. Such coöperation should be cultivated.

(After all, however, the most powerful incentive to the study of Greek is the opportunity to gain direct contact with the thought of those poets, philosophers, historians, orators, biographers, and men of letters generally to whom we owe not only most of our literary forms but often our ideas themselves. Only in their own language can one gain the full effect of form and substance combined. No translation can be an adequate substitute.)

Few students realize the richness of Greek literature. If they did, Greek classes would be crowded. They should be made to realize that richness from the very start of their work in Greek.) For this reason *An Introduction to Greek* contains quotations and selections from most of the famous names of Greece. These excerpts not only add variety and interest to the work, but give the student more than a bowing acquaintance with some of the greatest names in literature. Students may easily be discouraged by being held week after week to the mere

<sup>1</sup> *Classical Weekly*, vol. XIX, no. 19, p. 153.

memorizing of forms and syntax, whose sole utility too often seems to be the translation of detached and tedious sentences from Greek into English and from English into Greek. It is no wonder that the first year is sometimes dubbed "Baby Greek." That so many survive is no small tribute to the personality and enthusiasm of the teacher.

Of course, the first concern of the teacher of Greek will be to have his students master the fundamentals. Without that the students cannot and should not continue; nor will they derive any lasting interest or benefit. Even if other subjects are easier and require less effort, the teacher of Greek cannot be satisfied with slovenly work. He may, however, make the technical content of his course less extensive, make the work within those limits richer, and have the work done more thoroughly.

Inspired with an appreciation of the value of Greek and conscious of a developing power in its use, the student will then eagerly desire to know more about it and to live with it more than one year. But if a crowded schedule prevents further study, the one year should be eminently worth while and, as Thucydides said of his history, *επιμα εὖ ἀέλ.*

*An Introduction to Greek* was written with full appreciation of the changed conditions in schools and colleges, but with the firm conviction that Greek has a message for the modern world and is full of interest to modern youth. It is believed that *An Introduction to Greek* will make it easier for the teacher to communicate to his pupils some of his own enthusiasm and thus to promote the revival of Greek studies that is already under way.

**Mottos.** — Every lesson begins with a Greek phrase or sentence, which usually illustrates some point of inflection, vocabulary, or usage in that lesson. They are notable utterances which may well serve as a key to Greek thought and as an introduction to a wide range of Greek personalities. All of them should be noted. Some of them certainly should be memorized. When

one is many years out of college, he is sure to feel a thrill at being able to recall even so trite a phrase as *ἰερέων ἐξέλιπον* or a line from Homer. Command of such phrases will also help the student to think in word groups, than which nothing could be more important.

**Inflectional Forms.** — Forms of infrequent occurrence are not assigned for study. Among these may be listed contract nouns and adjectives of the first and second declensions, the Attic second declension, the perfect subjunctive active, middle, and passive, the aorist imperative passive. Since the vocative is usually the same as the nominative or, where different, may easily be recognized from the context, it also is not assigned for study. The perfect passive system of verbs with stems ending in a consonant is merely outlined, because students can easily recognize such forms as they present themselves in the reading of Greek but are confronted with many difficult problems when inflecting them. All of these and similar forms are included in the Appendix, where they may be studied if so desired.

The omission of these forms should be explained and emphasized to the student. It should make him all the more willing and ready to study those assigned.

**Syntax.** — Only such matters of syntax are assigned for special study as are of frequent occurrence. This, again, should awaken in the student a realization of the importance of learning to understand and to use such matters as are presented.

The rules of syntax, moreover, have in large measure been so framed as to train the mind of the student along the lines on which it works when reading Greek. The student is primarily taught how to turn an idea from Greek to English. For example, in his reading his eye meets an ending which tells him that the word is in the dative. Near at hand he notes an adjective or adverb in the comparative degree. Putting two and two together, he comes to realize that the dative tells him the degree by which one thing or action differs from another.

Or, again, he has noted a subjunctive introduced by *ἄν*. The rule tells him that such may be the protasis of either a present general or a future more vivid condition. On reaching the apodosis, he spies a present form and knows that the condition is present general, or he spies a future form and knows that he has before him a future more vivid condition.

**Vocabularies.** — The lesson vocabularies average about ten words. These should be thoroughly mastered. Dead wood has been carefully eliminated here as elsewhere. The persistent and systematic acquisition of vocabulary is of prime importance in securing the power to read.

Derivatives and cognates, printed in small capitals, help to enliven the work of memorizing, fix more clearly the form and interpretation of the Greek word, and enlarge and strengthen the English vocabulary. The teacher will do well to ask his class to supply other derivatives and cognates.

**Word Formation.** — At frequent intervals, as occasion offers, systematic instruction is given in word formation. This serves a double purpose: first and foremost, by calling attention to significant tendencies and phenomena, to enable the student to forecast the meaning of a new word of a type that he has studied; and secondly, to increase his appreciation of the Greek element in English. Such exercises are not to be slurred over if the maximum of profit is to be derived from the course.

**Completion Exercises.** — Students must have training in supplying correct forms of Greek words as required. The usual practice is to include in the daily exercise for translation into Greek a number of detached words and phrases. But it is rather deadly for a student of any maturity to be called upon to turn into Greek "of a gate, to a girdle, of a village," and how will he know whether to render "countries, houses, villages" as nominative or as accusative? Forms have significance principally when they occur in a sentence. For that reason this book has substituted for the translation of words and phrases

a type of exercise in which the student is directed to supply some missing word or inflectional element as suggested by the context. The work involves, for the most part, those forms and principles of syntax that are under discussion at the time, but enough variety has been introduced to prevent mechanical insertion of missing parts.

Such exercises not only supplement the translation from English into Greek, but also train students to note changes of form in the Greek they are reading and to appraise the significance of these changes, to anticipate possibilities and to figure out probable relationships of words as the words present themselves. Thus they drive home the valuable conviction that the meaning of a Greek sentence may, and should, be grasped step by step as it progresses.

These exercises are placed between the Greek and the English sentences because they furnish an intermediate and transitional step.

**Illustrations.** — The pictures in this book, with rare exceptions, have a direct bearing upon the particular lesson in which each occurs. They have been chosen with much care and cover a wide range of interest — athletics, topography, history, politics, warfare, private life, religion, sculpture, architecture, literature, mythology. A complete list of titles appears on pages xv-xviii. Sometimes the attached legend will seem sufficient. In many instances, however, the picture will warrant further comment as a stimulus to the student's interest in Greek. Suggestions of this nature will occur from time to time in the pages of this manual.

The student should become familiar with the more notable pictures, so that he may recognise them at any time or place and may know their significance.

**Connected Greek.** — Real Greek, as distinguished from "made sentences," is a feature of every lesson (with the exception of reviews) beginning with lesson XXI and is found in a

majority of the earlier lessons. The passages chosen are from many writers and on varied topics (see pages xi-xiii). The advantages of such selections are manifest. The student is pleased and encouraged to discover that by lesson VIII, with a little assistance, he can read an actual passage from the New Testament, and variation as to author and subject matter prevents monotony and whets the appetite to learn more about the topics treated and the writers thus introduced.

Occasionally the teacher may decide to reserve a particular passage for translation at sight. This is made the easier to do through the consistent practice of supplying, or suggesting, in the text itself the meaning of such words as are entirely new or not sufficiently related to words already studied to make possible a scientific conjecture.

**Names of Persons and Places.** — In the selected passages and in connection with them, as also in connection with the mottoes, there occur the names of many notable Greek persons and places. Concise information about them is contained in the *Dictionary of Proper Names*, pages 335-349. The teacher will do well to call attention to this from time to time and to ask students for reports on the more important persons and places. Convenient handbooks for supplementary reference are found in the bibliography at the back of this manual.

**Review Lessons.** — The material in the book is so arranged that review lessons on related topics occur at fairly regular intervals. Such lessons are so constructed as to force the student to think out the topics treated and not to rely on memory alone. Any teacher may modify the work of such lessons to meet his needs, but the general scheme is at least a good guide to follow.

Beginning with lesson LXVII the work is largely review. These lessons should prove extremely valuable, but teachers who feel that they must begin a systematic study of the Anabasis or some similar work before the end of the year may omit



some of these lessons. Any new forms or syntax contained in them that may be vital to further progress can be taught as they occur in later reading.

**The First Meeting.** — The first time that the Greek class gathers with the teacher is an important occasion. Lasting impressions for good or bad may then be created. If the teacher can strike fire, he should do it at this meeting.

He will introduce the subject from whatever angle he thinks will be of interest to that particular class. He may read the opinions of well-known men as to the value of the study of Greek. He may himself outline the case for Greek. He may stress its human appeal by citing evidence or by reading some good translation of Plato, Aristophanes, Euripides, Anacreon, or some other author. He may refer to the influence that ancient Greece still exerts upon athletics, to the use of Greek letters by fraternities, to the source of the famous Yale yell (§ 20).

Whatever approach the teacher tries, he will avoid pedantry and all suspicion of merely talking. He will try to make his own enthusiasm for Greek contagious. He should call attention to pages xix-xxii and ask the students to read them before the next meeting.

**Teaching the Alphabet.** — The alphabet may be taught in its entirety at the first meeting: first of all, those letters which bear comparison with English letters; then, those known from other study, such as  $\Delta$  and  $\nu$ , or known from fraternity names; and lastly, with special attention, those that seem wholly unfamiliar.

With some classes a more gradual approach may be tried. Present each day for the first week or two only those letters that are needed for the next lesson. Their English equivalents should be given and the pronunciation of the various Greek words taught when assigning the next lesson. (For purposes of reference, attention may be called to page xxiii and the student may be told how he may check on his pronunciation.)

After lesson IV or V the entire alphabet may be taken up for special study. By that time the only small letters that have not been met are  $\beta$ ,  $\zeta$ ,  $\psi$ . The capitals may be deferred, especially with a young class, but they resemble English capitals to a remarkable degree and students will find a lot of fun in deciphering the capitals on the street window of a Greek restaurant.

The Greek names for the letters should now be learned. At the same time instruction should be given in the length of the various vowels. Diphthongs should also be noted, but only as they appear in successive lessons.

Through all of this work stress should be given to the simplicity of the Greek pronunciation in comparison with the English. No such variety occurs as, for example, in the sound of *a* in *far, fare, fat, fall, fable, fast*.

The alphabet may be used as one evidence of the contribution made by ancient Greece to Western culture. Greek settlers at Cumae, west of Naples, gave the Romans their letters and the Romans passed them on to northern Europe, to England, and to America. Some of those Greek symbols differed in form or value from the Ionic letters in which, for the most part, Greek literature has been recorded and some were not taken into the Latin alphabet; but a comparison of all three reveals a striking similarity:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Ionic	A	B	Γ	Δ	E	Z	H	Θ	I	K	Λ	M	N	Ξ	O	Π	(Γ)		
Cumaean	A	B	C	D	E	F	Z	H	Θ	I	K	L	M	N	Ξ	O	P	M	ϕ
Latin	A	B	C	D	E	F	G	H		I	K	L	M	N	O	P			Q
	20	21	22	23	24	25	26	27	28										
Ionic	Ρ	Ξ	Τ	Υ	Φ	Χ	Ψ	Ω											
Cumaean	R	S	T	V	X	Φ	↓												
Latin	R	S	T	V	X														

The Romans later added at the end of their alphabet the Greek Y and Z (numbers 23 and 7 in the Ionic alphabet) because of

their increasing use of Greek words. (For fuller treatment, see Kent. *Language and Philology*, chap. XIII, from which this has been taken.)

**Teaching Greek Accent.** The teaching of accent may be made easier by use of the following scheme, which shows at a glance the requirements of vowel length in the various syllables to be accented and in the ultima.

ANTIPENULT	PENULT	ULTIMA	SECTION REFERENCE	ΕΓΧΑΙΡΕΤΑΙ
◌		◌	(§ V, e)	ἀνθρώπος, φρούρα.
	◌	◌	(§ V, f)	ἀνθρώποι.
	◌	◌	(§ V, f)	λόγος, ἀνεμύματα.
	◌	◌	(§ V, f)	ἴδιον, ἴδιον.
		◌	(§ V, g)	ἐκείνη, ποταμός.
		◌	(§ V, h)	ἐκείνη καλή, ποταμός καλός.
		◌	(§ V, g)	ἐκείνη.

Sections IV (a-c) and V (a-h) should be studied in their entirety after the alphabet has been learned. The exercises on pages xxviii-xxix afford practice in applying the principles of accent.

**Assignment of Lessons.** Unless a class is mature and capable, a portion of each recitation period should be devoted to a joint examination of the assignment for the following recitation. Two distinct advantages accrue from this. The students learn the proper method of studying the problems presented and thus work more effectively and with greater personal satisfaction. Furthermore, they will make fewer mistakes. The last point is of particular importance in the case of the sentences to be translated into Greek, for the students thus avoid imprinting upon their mind mistaken forms and constructions.

The examination of the succeeding assignment may be done in various ways and at different parts of the period, but it should not always be left until the end of the period, at which time it may be unduly hurried. A good time to examine the next

assignment for translation into Greek is immediately after the study of the Greek sentences or the completion exercise of the day's lesson. These new sentences deal with the same principles as the Greek of the day's lesson and may at this point be most logically and easily analyzed and understood.

After that one may turn to the new features of the advance lesson and make such explanations and comments as are necessary for the proper understanding of inflectional or syntactical matters. The inspection of the words in the new vocabulary will close the preliminary survey and the day's lesson will be resumed with the sentences set for translation into Greek.

Thus there are left for the close of the period the interesting selections from the various Greek authors. These and the pictures may receive as much discussion and illumination as time permits. The work of the period has progressed logically, and at the end it is moving along smoothly 'in high.'

**Teaching Inflectional Forms.** — Always proceed from the known to the unknown. Usually some facts already met in previous study, whether of Greek or Latin, will appear and simplify the new inflection. Show the student that he may save a lot of effort by using his intelligence as well as his memory.

The students should be encouraged to write out by themselves from memory the forms that they have studied. In addition to drill in class, both written and oral, it is a good plan to write on the board various forms and to ask the class to locate them.

**Teaching Vocabulary.** — Too much stress cannot be given to the importance of acquiring a good vocabulary and attention should be called repeatedly to the Review Vocabularies (§§ 549-557), which should be referred to frequently in order that the student may have an inventory of his stock.

Some students are eye-minded, others are ear-minded. But it seems fairly certain that it is profitable to assist the former by oral repetition of the words to be learned. The book offers the

opportunity of seeing the various words. To aid the ear, the teacher may call for the English meaning of a spoken Greek word, and vice versa. Further, as much Greek as possible should be read aloud in class and the students should be advised and encouraged to read aloud by themselves (see §§ 11. 4, 19. 4, 68. 1 and 6).

When examining the words of a new vocabulary, it is highly desirable to make the first impression of each word as vivid as possible. This is more difficult with some than with others, but the teacher should stress salient features as he reads through the advance assignment with the class. Where more than one meaning is given, the first is usually the more primitive, to which the other meanings may be traced. Obviously the primitive meaning deserves most attention, for it gives a clue to the rest, not all of which can be included in a work of this type. Derivatives and cognates are an aid to memorizing.

Stress should be laid upon word families, as this is one of the best means of acquiring a vocabulary. Thus in lessons VII IX there appear in succession *ἀρχή*, *ἀρχαῖος*, *ἄρχω*. All three should be recalled when *ἄρχω* is reached in lesson XIX.

**Teaching Syntax.** — Since the rules of syntax have in large measure been framed with a view to the reading of Greek, we suggest that the teacher in presenting a new bit of syntax should not first read the grammatical statement or the English translation of the Greek illustrations. He will get better results if he will

- (1) read the Greek sentence aloud
- (2) explain the meanings of any new words,
- (3) call attention to the new usage,
- (4) interpret the new usage in the light of fundamental, or previously known, uses of the particular case, mood, or tense,
- (5) translate the sentence,
- (6) read and interpret the statement of the syntactical principle.

**Projects.** — To arouse additional interest and to open up more thoroughly certain phases of Greek life and thought which are introduced in the book, topics may be assigned for special investigation.

This work will normally be done out of class. However, it may be done in a united way during the recitation period and it will be worth doing even then, for it will serve to group pictures and other matters that may otherwise not be connected in the minds of the students. Supplementary reading will be very helpful, for which material appears in the Bibliography.

*Greek Standards of Life* — Mottoes on pp. 4, 7, 13, 19, 22, 26, 30, 34, 40, 43, 62, 64, 68, 71, 75, 79, 82, 86, 88, 91, 105, 109, 113, 117, 119, 129, 145, 152, 157, 169, 181, 190, 198, 208, 212, 224, 230, 241, 244, 247, 251, 262. §§ 86, 162, 171, 172, 179, 186, 196, 202, 203, 209, 258, 263, 284, 265, 266, 356, 369, 375, 400, 401, 451, 455, 484, 506; picture on p. 193.

*Greek Patriotism* — Mottoes on pp. 149, 154, 161, 212, §§ 85, 239, 265, 286, 290, 291, 297, 298, 305, 397, 485, pictures on pp. 38, 110, 155, 260.

*Greek Religion*. — Mottoes on pp. 64, 71, 75, 101, 109, 177, 224, 270, §§ 224, 231, 232, 233, 356, 430, pictures on pp. 66, 67, 131, 193, 222, 247; see also *Greek Temples*, *Greek Athletic Sports*, and *Greek Theaters*.

*The Doric Order* — Pictures on pp. 20, 25, 35, 48, 62, 168, 237, 247.

*The Ionic Order*. — Pictures on pp. 23, 74, 270.

*The Corinthian Order*. — Pictures on pp. 32, 81, 118. James Thomson

    . . . First, unadorn'd  
And nobly plain, the manly Doric rose,  
The Ionic, then, with decent matron grace  
Her airy pillar heaved; luxuriant last,  
The rich Corinthian spread her wanton wreath."

*Greek Temples* — Pictures on pp. (facing) xix, 9, 21, 23, 25, 48, 55, 66, 74, 97, 118, 120, 124, (facing) 128, 139, 148, 168, (facing) 180, 207, 215, 218, 225, 228, 237, 247, 270, 279, 334

*The Acropolis*. — Pictures on pp. (facing) xix, 21, 74, 97, (facing) 128, (facing) 180, 237, 270, 334.

*Other Greek Structures*. — Pictures on pp. 5, 20, 27, 42, 78, 100, (facing) 160, 207, 264, 284, 289.

*Greek Athletic Sports*. Pictures on pp. xix, xxviii, 1, 11, 12, 55, 61, 63, 70, 153. (facing) 160, 233, 252, 295.

*Greek Theaters*. — Motto on p. 15, text on p. xx; §§ 35, 163, pictures on pp. xxi, 17, 18, 81, 90, 120, 312.

*Influence of Ancient Greece on Christianity* — Motto on p. xix, §§ 48, 80, 370, picture facing p. 1.

*Influence on Medicine, Literature, etc.* — Motto on p. xix, pp. xxi, xxi, et passim in *Word-formation*; picture on p. 273.

*The Value of the Study of Greek* — Page xii; §§ 62, 66, 125, 240, 452, 500, et passim in *Word-formation*.

This type of work will awaken keener interest if the class is encouraged to look for modern examples of the topic being studied or to contrast ancient Greek views and practice with the thought and ways of the present day.

### Specific References

**Page xix.** (h) νέμοις, ἀσθεστοί, χείρ, βιβλίον-δρον, ἄσραφία, ἐπὶ λυγρῶν, ἀηροσθένει, ὄραον, ἔρξης, ἰουία.  
(c) Σοκράτης, Μόδοι, δέκα, γράφοι, κῶμοι, Μοῦσαι, κῶμοι διάγνοιαι, ὀρέξω, ἀνθρώποι, ἀρεταίαι, βουίμενοι.  
(d) γένεσι, ἀνθρώπων, νεκροτάτη, γευέσι. Κῆρσι, ἀραί.

**Page 1.** A good motto to learn

§ 1. It is well to stress the fact that Greek has fewer declensions than Latin. The student is entitled to such encouragement.

§ 2. Heavy type is used to emphasize the endings, which are to be learned. Comparison with similar Latin endings will help the student who knows Latin.

Anyone who prefers to teach vocative and dual can direct the class to the Grammatical Appendix. But it seems an unnecessary act of cruelty toward the beginner. The vocative is more variable than any other case and can almost always be detected by means of the introductory  $\alpha$ . The dual, of course, is rarely met until one approaches Homer, by which time its acquisition should prove relatively easy.

§ 3. Do not allow the class to be slovenly about accents. Insist from the start that the accent is as much a part of the word as any other feature. Try to impress the fact that the accent will aid in the identification of words and forms. Students will be interested to know that accents were really invented for the assistance of foreigners who, after the conquests of Alexander, found it to their advantage to take up Greek. If English used a written accent, the mastery of that language might be somewhat easier for those who make its acquaintance by means of the printed page.

§ 5. Those students who know Latin will appreciate the advantage of having a definite article. Those familiar with French and German will recognize its use as a weak possessive pronoun.

§ 7. (c) 1 στρατηγοί, ἀδελφοί. 2. πατῆροι. 3. στρατηγοί, ἀδελφοί.

**Page 3. Picture.** This photograph was taken from the little ferry near Tempe Station, at the eastern end of the pass. The wild beauty of the Vale of Tempe justifies its fame. Express trains connecting Athens and Paris now desecrate its solemn grandeur with smoke and noise. Ancient memories are best revived by doing its four and a half miles on foot. Note the pronunciation of Tempē and Perēus.



§ 8. It is well to stress the identity of word order between phrases like  $\delta \delta \epsilon \mu \iota \sigma \delta \epsilon \lambda \phi \omega \rho \omega \varsigma$  and their English counterparts. Such similarities will prove doubly cheering to students who have had experience of other foreign languages.

Page 5. *Picture*. This gate in the circuit wall of ancient Messene constitutes a great circular fortress, nearly sixty-five feet in diameter with two sets of doorways, one toward the town, as shown in the picture, the other toward the open country. The central post was doubtless toppled over by an earthquake. The victor of Leuctra was Epaminondas, who is a romantic figure in Greek history. Though a Theban, the signs of his engineering activities are still visible in many parts of the Peloponnese.

*Footnote 2*. General principles of accent, such as this, should be noted and students should be urged to fix them in mind for use when similar words appear.

§ 11. These "hints," especially #4, deserve attention. It is well to read aloud all Greek sentences that are being studied for the first time, and to have the students read aloud in class as much of the Greek that they have studied for the daily recitation as time permits.

Page 8. *Picture*. Although Greek men usually went bare-headed, Pericles regularly wore a helmet to disguise, according to report, a head of curious shape. Able as a general, he was even more eminent as statesman, orator, and patron of arts and letters. If the class has studied the capital letters they will want to try their skill at deciphering the inscription on the bust ΠΕΡΙΚΛΗΣ ἸΑΝΘΙΠΠΟΥ ΑΘΗΝΑΙΟΣ, *Pericles, (son) of Xanthippos, Athenian*. Carving on stone favored straight lines rather than curves. Since accents and breathings are a late invention, they do not appear in ancient inscriptions. The bust here shown is now in the Vatican Museum in Rome.

§ 12. (δ) 1. πολέμοι, μικροί. 2. ἀδελφοί, τοῦ ποταμοῦ. 3. πέρι-  
 πτεροι, ἀνθρώποι.

§ 15. It will be seen that this involves no new principles if  
 ἰθὺς is compared with ἀνθρώπων, and ἐθέλομεν with ἀθρώπων.

Page 9. *Picture*. This Horse's Head is now in the British  
 Museum, along with other bits of sculpture brought from Greece  
 by Lord Elgin early in the nineteenth century.

§ 18. (α) 1. γράφειν. 2. ἄγειν, ποταμοῦ. 3. τῷ στρατηγῷ.

§ 19. (α) These hints " also are important, especially #4

(δ) 1. οἱ ἀδελφοὶ ἦσαν μικροί. 2. τὸν ἐσθρῆκεον πέριπτεροι τῷ στρατηγῷ.  
 3. ὁ στρατηγὸς τοὺς πολέμιους πέριπε ἀπὸ τοῦ ποταμοῦ. 4. ἐκ τοῦ ποταμοῦ  
 πέριπε τὸν ἐσθρῆκεον. 5. τοῦ στρατηγοῦ ἦσαν ἀδελφοί.

§ 20. Your class might like to hear, or read, a translation  
 of the frog chorus, preferably that by Frère or Rogers.

§ 23. This needs to be stressed.

Page 11. *Picture*. γράφω (§ 17) meant not only to write  
 but also to make lines or marks in any way. Thus γραμμή is a  
 close parallel to English "scratch." γράμματα meant "letters,"

§ 26. (α) 1. ἦν. 2. τὸν ποταμὸν. 3. τῷ σταδίῳ ἀδελφοί.

(δ) 1. οἱ λιθοὶ ἦσαν καλοί. 2. ὁ ἀναστὰς ἄγγελος τῷ στρατηγῷ ἦν πολέ-  
 μος. 3. οἱ φίλοι ἴχθυες ἔπρουν καλοῖσι. 4. ἐκ (τοῦ) ποταμοῦ ἐθέλει ἄγειν  
 τοὺς ἀνθρώπους. 5. οἱ ἀδελφοὶ πολέμου ἦσαν τῷ ἀγγέλῳ.

Page 12. *Picture*. Compare the two views of the Athenian  
 stadium on page 53. The στάδιον was the distance of the  
 Greek "dash," their favorite footrace. It may be compared  
 with our 220-yard dash. Your boys will be interested to know  
 that athletics formed a prominent part of the curriculum of  
 every Greek schoolboy, being included even in the education of  
 those philosopher-kings who were to rule Plato's Idea State.

Page 13. Another good motto to learn.

§ 27. Too much stress cannot be attached to the development  
 of a good vocabulary. An excellent device for assisting the  
 memory and facilitating review work is for the student to write

in parallel columns the Greek words in §§ 549-557 and their English meanings. He may thus review the assigned words quickly and with certainty as to meaning without the labor of thumbing the General Vocabulary.

§ 27. (b) This may be omitted if time is lacking. But it suggests the wide influence of Greek on English, and frequent examination of such lists makes a student observant of other derivatives in his reading of English and in his study of Greek.

(a) γράφει, ἀγασί, παύσαι, ἔχουσι, (τὸ) λῶν, ἐθέλεις, κίρπει.

§ 28. (a) 1. τοῦ στρατηγού, μικρὰ. 2. δῶρα, τοῦ φθίνου. 3. ἀδελφοί, θέλω. 4. γράφειν. 5. δέδρα ἦν, τῷ πεδίῳ. 6. τῷ ἀνθρώπῳ.

(b) 1. ὁ δ' ἄγγελος τοῦτο ἔπεισε ἀγασί ἐκ τοῦ Ἑλληνισμοῦ. 2. εὐ θέλεις ἐν τῷ πεδίῳ ἦν μικρὰ. 3. καὶ ἐθέλεις ἔχου δῶρα καλὰ. 4. τοῦ ἀνθρώπου πέμπουσι εἰς τὸ στάθιον. 5. εὐ καλὰ δῶρα ἦν παρὰ τῶν φίλων τοῦ στρατηγού.

**Page 14. Pictures.** Both halves of this interesting document are on view in the British Museum in the room devoted to Greek and Roman life. The two halves were originally hinged together, as the holes in the frame indicate, in the manner of an old-fashioned slate.

The exercise here reproduced is in capital letters, which were commonly used in manuscripts for many centuries. The teacher may have thought capitals easier for the beginner, who clearly was copying blindly, without a knowledge of the individual words, for he has twice omitted the initial signs of the first line. The first line is from Menander and the second from an unknown source. Both are in the iambic trimeter of the drama. They run as follows:

σοφοῦ παρ' ἀλόφου προδέχου συμβουλίας  
From a wise man accept advice

and

μή τῶν εὐχῶν τοῖς φίλοις πιστεύου  
Let him not trust all his friends at random.

The teacher discovered toward the end of the first line that his space was too limited and consequently he cramped his beta and

inserted a most diminutive omicron between it and the next letter. Call attention to the absence of all diacritical signs characteristic of writing in capitals — and to the failure to separate the words. Your students should appreciate the value of such assistance. *πιστεύεται* should apparently be *πιστεύεται*, subjunctive.

§ 29. Note the accent of *μάχαι*, which is due to *α* being short. Contrast with *καίμαι*.

§ 30. (b) As an aid to consecutive thinking, the student is asked here and elsewhere to develop the inflection and not merely to learn a paradigm. It is well to stress the method and to explain to the student the reason for its being done this way. Too often students think that the learning of a foreign language is merely a matter of rote memory.

The student has already had both *ἀγαθός* and *δῆλος* in masculine and neuter. Now is the time for him to see that in all three genders the endings of the adjective parallel those of the nouns. Note the accent of *δῆλος* in the feminine genitive plural, *δῆλων*, which follows the accent of the corresponding form of the masculine.

§ 31. The convenience of this principle should appeal to the student. There is no chance for mistake as to relationship, as sometimes occurs in English. In Latin, moreover, a prepositional phrase can be attached to a noun only by creating a relative clause.

Page 16. *Footnote 2.* Here and elsewhere it is good practice to have students recall previous uses of a particular case, etc. In this way they will gradually build up for themselves such schemes as are suggested in §§ 544-547, and in time they will more or less unconsciously develop the ability to sift out the proper use of a particular form.

§ 33. With *σκηπέ* connect § 35.

§ 34. (c) 1. *τῶ, κίμας.* 2. *σκηπέ τῶ φυλακῆ.* 3. *οἱ, πόε, νόου.*

**Page 18. Picture** This view of the Theater of Dionysus was taken from the top of the Acropolis. The orchestra was originally circular, as at Epidaurus (page xxi), but it was encroached upon by the *σκαφῆ*, terraces of which are visible at the lower end. The seats of the Greek theaters were regularly built on a hillside and so are fairly well preserved, whereas satisfactory remains of the *σκαφῆ* are nowhere to be found.

Greek dramas had a religious origin. At Athens plays formed a prominent feature of the worship of Dionysus. The greatest dramatists were all Athenians. Each play was first presented in Athens, and, in the best period, usually but once. For further details, consult R. C. Flückiger *The Greek Theatre and Its Drama*. For other pictures related to the drama, see pages xxi, 17, 90, 93, 120, 239, 212.

§ 36. It should be noted that all words of the *a*-declension are alike in the plural.

For the method involved in the inflection of *μῆτις* and *ἄφες*, see comment on § 30 (b). The accent of *ἄφες* and *ἄφες* follows the accent of the corresponding forms of the masculine. The same applies to the accent of *φιλία* in the same cases.

§ 37. The same rule holds for Latin.

§ 38. *ἀρχή* has three meanings, as given here, which to some students may seem purely arbitrary and unrelated. Here is a good place to stress the common phenomenon already noted in § 35. Develop from the verb *I begin, I am first I rule, I rule a province, hence, beginning, rule, province*. With *φίλιος* connect § 40.

**Page 20. Picture** This monumental gateway formed the entrance to a part of the Athenian agora. It is now surrounded by humble dwellings, and the visitor is likely to find his view obscured by flapping clotheslines attached to the majestic Doric columns.

Athena was the patron deity of Athens. She also presided over arts and crafts. For both reasons it would seem natural

to honor her in the agora. Archegetis, only one of many titles, is in Greek ἀρχηγέτης *first leader*, which should be associated with ἀρχή in this lesson.

§ 39. (a) Greek questions, like questions in English, when spoken, are indicated by the inflection of the voice.

(b) 1 ἐπισηθεῖε, τῷ στρατηγῷ. 2 ἡμέτερος, τῷ ἀγορῷ. 3 τὰ ἐπισηθεῖας τοῖς φίλοις.

(c) 1 τῷ ἀγγέλει ἦν ἔπος. 2 αἱ ἐπειθεῖαι ἦσαν μακρῆαι. 3 αἱ εἰς τῷ πόλει οὐ φιλάττουσι τὰς σκηναίς. 4 ἡ φυγὴ εὐκ ἦν δῆλον τῷ στρατηγῷ. 5 τῆ φυλακῇ εὐκ ἦσαν σκηναί.

**Page 21. Picture.** In the left foreground are seen considerable remains of the Odæum, or Music Hall, of Herodes Atticus a wealthy patron of Athens in Roman times, and, adjoining, the arches of a pretentious stoa, or portico. On the hill itself, from left to right, are seen the Propylæa, or monumental entrance (pages 27 and 237), the top of the Erechthæum pages (facing) xix, 23, 74, (facing) 180, 334), and, most prominent of all, the Parthenon (pages (facing) xix, 9, 97, (facing) 128, 148, 279), glistening in the brilliant sunlight. Nowhere in the world is there assembled in such short compass and in such a setting so much of matchless beauty and of historic interest for western culture.

§ 40. (b) δεικ, εὐλαβος, ἔστιος, ἀγοραῖος

**Page 22. Motto.** ἀγορῆ in the Attic dialect, of course, would be ἀγορᾶ. Mottoes from the poets frequently contain spellings that are not Attic.

**Page 23. Picture.** Erechthæum has a long pediment.

§ 45. Students should be made to realize the neatness and value of such balance. It is well to point out that whenever μὲν and δὲ are found, the phrases or clauses to which they are attached are in all essentials parallel. This fact often enables the reader to supply from the μὲν phrase or clause words that are omitted from the δὲ phrase or clause.

§ 46. With *ἀρχαίως* connect § 40.

§ 47. (c) 1. ἦγαγε, ἔπεισε, τοῦ ποθέου. 2. ἔργον ἐποίησεν, τοῦτο τοῦτο ἐποίησε. 3. κραυγὴν ἔφραγεν, τῆς κόμης.

(d) 1. ἡ στρατιὰ φίλῃ ἦν τῷ χόμῳ. 2. δὲνα ἡμέρας φιλάτταυε τὰ ἐπιπέδου. 3. ἀπὸ τῶν σταδίων οὐκ ἐβόλων ἄκουε τῆς κόμης. 4. ἡ φιλατὴ φάσκει δὲνα σταδίων. 5. ἐν τῇ κόμῳ ἦν τὰ ἐπιπέδου.

§ 48. (h) Read to the class that part of Father Donnelly's ingenious article (pages 61-62) which deals with the Church. Among the words that are derived from the Greek words thus far studied are *Decalogue*, *apostle*, *apostasy*, *Exodus*, *parable*, *angel*, *evangelist* (cf. *Γενησι Ἐβανγγέλιον*), *diabolic*, *devil* (*διάβολος Satan*), *deacon* (*διάκονος servant*).

**Page 26.** *Picture.* This view of a *θησαυρος* should make clearer the meaning of St. Luke VI 45. The building here shown was of the simplest form, being known as *d. style* in art, that is, having two columns (*στῦλοι*) between *antae* (projections of side walls).

**Page 27.** *Picture.* Here we see the battered jambs and lintel of the central doorway of the Propylaea. A partial restoration of the eastern front of that building, executed in recent years by the Greek government, is shown on page 237.

The Propylaea was built by Pericles at a cost of about \$2,000,000 to replace the earlier fortified gateway that was burnt by the Persians. As you ascend the steep slope, you are confronted by six magnificent Doric columns that once upheld the western gable. Passing within, you proceed between two rows of lofty Ionic columns to a cross wall pierced by five doorways. The central doorway, shown on page 27, is 13.7 feet wide at the base and 24 feet high. Through this portal moved the Panathenaic procession, immortalized in the frieze of the Parthenon. Another row of Doric columns (page 237) supported the eastern gable. All is of Pentelic marble.

The Propylaea has been the inspiration of similar monumental public entrances; as, for example, that at the head

of the Parkway, Philadelphia, where it reaches Fairmount Park.

§ 51. ἀρχα. For variety of meanings, see comment on § 38. In presenting new verbs in lesson vocabularies, only such principal parts will be included as have been explained and studied. The student should not be asked to learn forms until he is prepared to understand them. When the whole verb has at last been presented it should be fairly easy to supply any missing forms by reference to the Greek-English Vocabulary.

§ 52. (a) 1. ὑποστρέψασαι, στρατηγὸν λίαι. 2. λίσσασαι, εὐδὸν 2. θιάζουσαι, ἀρωάσασαι  
(d) 1. οἱ δὲ βάρβαροι σὺγγῆ φέροιον τοὺς ἱππους. 2. κραυγῆ δὲ ἠρπάζοντες τὰ εὐτεφέδαια. 3. ο ἄνθρωποι τῶ ἀδελφῷ ἔγραψαν. 4. ἀρχαῖα μὲν ἦν τὰ ἔργα, καλὰ δέ. 5. ἀγαθοὶ ἦσαν λόγοι

§ 54. Aorist is a new term and must be carefully explained. Stress the fact that it shows only a point or moment of an action. Students who are familiar with Latin may be glad to know that ἔπαυσα always means *I stopped*, never *I have stopped*.

§ 55. (d) Some second aorists appear in a lengthened form. The commonest of these is ἤγαγον (from ἀγω). The initial syllable has been repeated, as is true of the perfect tense of most Greek verbs and of some in Latin.

Page 32. Picture Athens, like most Greek cities, was a walled town. This arch is supposed to have formed one of the many gates (πύλαι) in the city wall.

§ 58. ἔχασ originally had an initial α. To this it owes the σ in the aorist, and the dropping of this between ε ε of the imperfect gave rise to the form εἶχον.

With λαίπυς connect § 53.

§ 59. (a) 2. The ω of ὑπέστρεψα may cause the students some trouble. They will need to be told that it is due to lengthening of the initial vowel of the simple verb and that compound verbs augment the simple form.



(δ) 1. ἔσχον ἄωρα ἔξω. 2. πύλας λιπέω. 3. τὴν στρατιάν, τῷ μάλιστ φηγεῖν.

(ε) 1. τοῖς ἔπειτα τοῖς ἐν τῇ χώρῃ ἀπεδέσσαν. 2. οὐ δὲ καί τις τοῖς πολέμοις φυλάττειν τὴν οἶον. 3. μέλλει διώξειν τὴν φυλακὴν. 4. κορῆζε τὸν ἀγαθὸν παῖσιν τὸν στρατηγόν. 5. πρῶτον λύσασαι τὴν ἐχθρῶν βόρην.

§ 61. (α) 1. τὸν στρατηγόν, λίωα. 2. ἀπέσαι. 3. λίσσειν τὴν ἀγοράν. 4. τῆς χώρῃς, σταδίου. 5. πολέμοις τῷ στρατιῶ. 6. αἱ, κρουγῆ. 7. τῇ λιστῇ στρατιῶ.

(β) 1. ἀπέπεισαν τὴν φυλακὴν αὐ φυλάξειν τὰς πόλεις. 2. τοῖς ἐκ τῆς χώρῃς ἦσαν αἱ ἐπιστολαί. 3. ἡ δὲ κίχη τοῖς βαρβάρου οὐκ ἦν φίλις. 4. διὰ τὴν φιλίαν αὐ λύσασαι τὰς στρατιάς. 5. οἱ μὲν ἀγαθοὶ ἦσαν ἔργω, οἱ δὲ λόγῳ.

**Page 35. Picture.** The rugged simplicity of the Doric column is thought to typify the essential character of Lincoln. It has been employed also in the memorial erected at his birthplace. Ask the class to report on examples of the Doric order in their neighborhood.

§ 62. This should be discussed. But its advantages will be attained only as in our classwork we insist upon "analysis," "discriminating choice of words," and "accurate apprehension of meaning."

§ 63. Students cannot too often be reminded of these steps in the process of translation. In the effort to save time they omit many of them only to lose time in the end. Two of the things most likely to be omitted are "reading aloud" and "reading the words in related groups." By these processes the student will be developing right habits, and also he will never suffer the common fear of a long sentence.

**Page 38. Footnote 2.** One purpose of this book is to acquaint students with the more significant names in Greek literature. To achieve this, selections are taken from many sources and brief, interesting information about the authors is given in the Dictionary of Proper Names, pp. 335-349. Students should be prepared to report on the names as they meet them.

§ 66. Urge upon students the value of this section. They should often refer to it as they meet strange names.

4. c) Cytherēa, Herodotus, Zeus, Agamemnon, Aphroditē, Charon, Borēas, Thucydidēs, Socratēs, Cyrus, Apollo, Lycurgus.

Page 39. *Picture* This lovely statue is now to be seen in the National Museum at Athens.

Page 40. A fine motto, which should be memorized.

§ 72. (c) 1. τῷ στρατηγῷ, αἰ. 2. κείνῳ, β. 3. ἄλλαι οἰκίαι.

Page 42. *Picture*. Horologium is a good Greek word. Have the class look up its etymology. From it are derived the French *horloge* and the Spanish *reloj*.

§ 74. οἶνος is easy to inflect if the suggestions given in this section are observed.

§ 78. Attention should be called to the fact that ἀδιάβατος is an adjective of two endings, with masculine and feminine alike, as is usual for compound adjectives, but that διαβατός has the regular forms for the feminine. The reason for the difference is that διαβατός is not itself compounded, in spite of the δια-, but is derived directly from διαβαίω.

§ 79. (b) 1. τοῖς σπειδαῖς. 2. τὰς. 3. αἰ, ἀδιάβατος.

(c) 1. ἢ θύρῃ κενή ἢ ἀρχαῖα. 2. οἱ ἄλλοι ποίουντες αὐτόν. 3. οἱ ἄγγελοι οἳ ἐπεμφθῆσαν ἐπιβουλεύουσιν ἀλλήλους. 4. αὐτοῖς (οἱ τοῦτοις) ἢ ἢ κενή βουλῆ. 5. αὐτοὶ ἄφρονες λείπομεν.

Page 46. The motto gives a good opportunity to arouse interest in Xenophon's *Anabasis*. The glimpse of the sea after so many months of hardship and danger in an unknown land meant home and safety to the sea-loving Greeks.

§ 86. (b) 1. ἡμεῖς, βασιλεῖα, ἡμεῖς. 2. ἦσαν, γογγύον, ἐπέλεξαν ἀφ' ἑσθῆς. 3. ἡμεῖς ἔγραψα, τῆς.

c. 1. ἐκείνος βουλεύθη τὰς. 2. αὐτῷ συμβουλεύομεν ἀπελθεῖν τὸν οἶνον. 3. οἶνος ὁ ποικίλος ἢ διαβατός πλοῖον. 4. τὰς ἢ δῆλα. 5. ὁ οἶνος οὗς ἢ ἐν τῷ πλοῖον αὐτῷ.

**Page 42. Picture** This is but a portion of the famous temple at Sunium the cape of Attica. No one who has seen it will ever forget the whiteness of its slender columns. They stand at the very brink of a precipitous cliff, some two hundred feet above the sparkling waters of the Aegean. The Greeks seem to have had an uncanny instinct in the location of their shrines. No more fitting site could be imagined for a temple to Poseidon (Latin Neptune).

§ 87. The endings *-ης* and *-ας* obey the law referred to in § 36.

§ 91. (b) 1. μέν, πολῖται, ἡμῶν. 2. στρατιῶται, ἐαυτοῦ. 3. ἑαυτοῦ, ἐμοί.

(c) 1 ἡ δ' ὅσον κακὴ βασιλεια ἔφυγεν ἐπὶ τῆν θάλατταν. 2. σοὶ μὲν γὰρ ἦν ἀραξία, ἐμοὶ δ' οὐκ. 3. τὸν ποταμὸν διαβαίνομεν γέφυρα. 4. εἴ μὴ φηλότρωνται τὰ δούλα, τὰς σπουδᾶς λύσομεν. 5. ἐκεῖνα γὰρ δούλα οὐκ ἔστ' ἐπὶ τῆς ἀράξης.

§ 92. (b) 1 τὰ ἐπιστήδεια, ἔσ'. 2. ταρταῖα, τῆ γέφυρα. 3. ἐηλότασται.

(c) 1. οἱ στρατιῶται ἤθροισαν τὰ ἐπιπύδεια. 2. οἱ πολῖται κομίζουσι ἡμῶν ἑαυτοῖς ἔξω τὸν σῆτον. 3. τῆν γέφυραν φηλότρομεν καὶ ἡμῶν ἀράξω. 4. ὁ ταρταῖος ἔχει τῆν ἐαυτοῦ ἀρχήν. 5. οἱ ἀπῆται ἐηλόσαν δίκαια σταθμῶς.

**Page 55. Picture** The Greeks usually located their stadia in a fold in the hills, in order that the spectators might enjoy a good view of the "events." Originally there were no seats, the crowd standing on the hillside. When seats of stone were finally erected, there was no need of elaborate and costly foundations. The seats from the stadium at Athens in later ages were carried off to be used for other and more prosaic purposes, but a patriotic Greek of Alexandria replaced them in marble for the revival of the Olympic Games in modern times.

The Olympic Games in antiquity were held at Olympia (pages 139, 153, 164, 225) in honor of Zeus, but Olympia is now in ruins

\* For accent of *σθ* see page 47, note 2.

and is difficult to reach. The revival of the games has left its stamp upon intercollegiate sport today, being responsible for the introduction of the pentathlon, the discus, and the javelin.

§ 104. διαπραΐα = διά τή(σ)τουθή + ἀπραΐω πειπε = seize thoroughly or completely.

§ 105. (c) 1. ἄμει, ἡμεῖσθε 2. φάλακας, τὰς τῆς ἄμει. 3. ἄμει, τῆς ἀλλοτριῆς.

(d) 1. εἰς εἴησθε κούμας τῆς ἀπιδουλήσθε. 2. εἰ τῆς ἀπιδουλήσθε ἀπιδουλήσθε, ἀπιδουλήσθε ἐν τῆς ἀπιδουλήσθε. 3. εἰ μὴ ἀπιδουλήσθε, ἀπιδουλήσθε εἰς ἐν τῆς ἀπιδουλήσθε ἀπιδουλήσθε. 4. οἱ τοῖς ἀπιδουλήσθε ἐν τῆς ἀπιδουλήσθε.

Page 59. Motto. Pindar, like most Greeks, was no teetotaler. Nor is he here announcing a training maxim for athletes — although an inscription on a retaining wall of the Delphic stadium forbids carrying wine within the enclosure. The poet is merely recognizing the vital merits of water. The class might be interested in hearing read a translation of the opening lines of his first Olympian.

§ 106. Students are often surprised to discover that the ancient Greeks called their country Hellas and themselves Hellenes. They may be interested to learn that the modern terms come from the Latin *Græcia* and *Græci*, which names properly belonged only to a section and a tribe in Epirus. The Romans extended these sectional names just as oriental people came to call all Europeans "Franks" because of the French of the Crusades and as the Southerners at the time of the Civil War called all of their opponents "Yankees."

Hellas proper was limited, but in a wider sense the term had an ethnic rather than a geographical meaning and applied to the Greek colonies that spread over the then known world.

This is a good point at which to tell the class the extent of the ancient Greek world. If developed on a map, the class will understand better.

<sup>1</sup> The masculine article and the accent on the antepenult show that *φάλακας* is wanted, not *φάλακας*.

§ 110. (b) 1. παιδί, διαβαίνας. 2. χάρις, ἡμίλ. 3. χρήματα, ἔθελον.  
 (c) 1. τῆς εὐλογίης πελάσει τοῦ φύλακος ἐξέλθον. 2. πέντε ἡμερῶν  
 παρήσαν οἱ κήρυκες. 3. πρὸς τούτοις διήρσαν τῆς ἀμύξης γὰρ τῆς βασι-  
 λείας. 4. ἡ δὲ γυνὴ ἔβη κατὰ ἐκείνην τὴν ὁδόν. 5. εἰ τὴ φάλαγγε παρήν.  
 οἱ πελάσει οὐκ ἔν διήρσαν τῆς οἰκίης.

**Page 61. Picture.** Until the chance discovery of this bit of sculpture in 1922, no one had ever suspected the existence in ancient Greece of a game such as hockey. Our picture shows but the two central figures of the match. The complete relief holds four other players, two on either side, each equipped with a similar curved stick. Though the bodies are seen in profile, the eyes are carved as if full front, as is usual with early sculpture. This relief as well as others from the same lucky find, is in the National Museum.

**Page 62. Motto.** A good motto to learn.

§ 112. (a) 1. τούτων τῆν, οὐ στρατόντων. 2. ταῦτα στρατιώται, ἑμνησθ. 3. δ, πλοῖα. 4. πλοῖα ἔστιν, διαβαίνας. 5. ἡμίλ. ἡμίλ.  
 6. ἀρματός εἰσεν, ἄν. 7. ὄματα, παρήν.  
 (b) 1. ὁ συντάκτης αὐτὸς ἔγραψε τὰς. 2. ἐπὶ ἡμερῶν ὁ ἄρχων ἔβη τὰ  
 ὄματα καὶ τὰ ἀρματα. 3. εἰ μὴ ἡ βασίλισσα φελακῆ ἔχε σὺν ταυτῇ. 4. εἰ τῆς  
 κώμης αὐτῆς ἂν ἴδωσαν. 5. τοῦ ἀλλοῦ φησὶ εἶναι ἐπὶ ἐκείνῃ τῇ παρήν.  
 6. οἱ φύλακες ἦλθαν ἐκτὸς πλοῖα, ὥστε οὐκ ἔν (οὐ ἔξην) τὸν πελάσει  
 διαβαίνας.

**Page 63. Picture.** This slab is from the same find as the Hockey Match (page 61). It represents three events of the pentathlon—a runner in position to start the "dash," a pair of wrestlers, and a javelin thrower getting the proper balance of his weapon. The two remaining events of the pentathlon were the discus and the broad jump. Have the class contrast the modern events that now constitute the pentathlon.

§§ 112-117. These sections need careful study because of the new ideas involved and the frequency with which principles occur in Greek.

§ 118. *πίστις* is as near as the ancient Greek got to the Christian "faith." *πίστις* is thought to have been a prominent feature of the Eleusinian Mysteries (see Picture).

*τρόπος* is another good word for illustrating the principle discussed in connection with § 38.

Page 66. *Picture*. Eleusis lies about fourteen miles from Athens. Remains of the Sacred Way that once connected the two places may still be seen. A fine boulevard, at present only partially constructed, will take its place. In the background may be seen the island of Salamis.

The Mysteries attracted Greeks from the whole world. In time even Romans, such as Cicero, were initiated. To this day, in spite of the thousands that participated in the rites, we know only in the vaguest way the nature of the cult.

§ 119. (b) 1. δίδωσθε φεγγίτιαν, σταδίου. 2. τρέψατε, τῆς θέλανας. 3. μέσση. ἐφέλασσουσι. 4. λαβὴν, χρήματα.

§ 122. The Greek and English expressions parallel one another.

Page 69. *Picture*. Most Greek deities were thoroughly anthropomorphic and altogether lovely in appearance. Pan seems to be the creation of rustic imagination. However, he had a cave to himself on the north slope of the Acropolis and seems to have been widely honored. Of course his name presumably has no connection with the word *πᾶς*. Note the pipes held in his left hand. Pipes, though not of that variety, are still the favorite musical instrument of goatherd and shepherd in Greece.

§ 123. (a) πᾶσα γέφυρα, ἢ πᾶσα εἶδ', πάντες αἱ δρχοντες, πάντα θόματα, κἀν τὸ θῆμα.

(b) 1. αἱ ἀσπίδες τοῦτ' ἐδίδουσαν τρέψουσι εἰς φυγὴν. 2. λίσσασθε τὰ ἀσπὴ πλοῦν ἡμῖν παρόσχεον τρέψασθε. 3. αἱ φυγάδες οὐ πιστεύουσι τοῖς ἀσπύδα μέσσησι. 4. ἔχασθε ἐπιθῆτε μέλλομεν σπᾶσαι ἐπὶ τὸ σπᾶσάμεθα.

§ 125. See comment on § 62.

**Page 70. Picture.** Many examples of this type of vessel are in our museums. The amphora is primarily a two-handled vase for transporting various liquids. The Panathenaic vase was given as a prize in the Panathenaic Games, which were held in Athens with special splendor every four years.

In shape and texture, and especially in decoration, Greek vases are real works of art. The scene depicted on our vase represents a boxing match. A man with a branch in his hand, symbol of the umpire, is reproving one boxer for a foul.

§ 127. The student should understand that, if the few principles of contraction are mastered, his study of the individual forms of the contracted verbs will be amplified.

§ 128. Experience shows that this requires careful study with the class in advance of the day's assignment.

**Page 73. Picture.** The story of Orpheus and Eurydice is familiar. It forms the theme of a well-known opera by Gluck. The class may discover a lot of pleasure and value in making a special study and report on Orpheus.

Hermes may be recognized in art not only by his caduceus and winged heels — both of which are here lacking — but also by the flat hat of the traveler, which here has dropped back on his shoulders. For his rôle as *ψυχολογός*, compare §§ 318 and 414 and the illustrations facing page 176 and on page 222.

§ 129. With the words of the vocabulary one may well compare § 132.

§ 130. (b) 1. φιλοδοξία, ἀδοξία. 2. καλλίστητος, φανερός (or φανός)  
3. αὐτόμα, φέλιος  
(c) 1. οἱ τοὶ θεῖοι πάντες ἀπὸ τοῦ οὐρανοῦ. 2. πάντες οἱ παῖδες θέλησαν διαβῆναι ἐπὶ τὰς κεφαλὰς τῶν τῶν φίλων. 3. κατὰ τὰ πάντα Ἕλλησποντες οἱ αἰετοὶ γέφυρα. 4. πρότερον μὲν οἱ βάρβαροι παρεθήσαν, εἶτα δὲ οἱ Ἕλληνες.

**Page 74. Pictures.** The Greeks achieved nothing more exquisite than certain details of the Erechtheum. The honey-suckle frieze and the delicate, yet adequate, columns are notable. So, too, the North Portico, which appears to the left in the pic-

ture on page 334. The north doorway is particularly fine. A. M. Brooks, *Architecture*, page 77 claims that 'there is hardly a city of importance in the world which has not some public building with a doorway reminiscent of that in the north porch of the Erechtheum.'

§ 135. Students may wonder how *παυ-ε-σται* becomes *παύει*. It should of course yield *παύειν*, which spelling is found in some of the more recent editions of Greek authors. But the confusion is one of long standing, and most books print *παύει*.

§ 136. The distinction between middle and passive deponents is reserved for § 346, by which time there has been presented what is vital to that distinction, namely, the aorist passive.

§ 141. (b) 1 *I advise with myself, deliberate, meditate I guard myself am on my guard; I consult with (some one) for my own interests, ask advice, confer with, I turn myself turn aside or onward, have recourse (to something)*

(d) 1. *ἐπιμεύομαι, τοῦ ἐπιμεύειν, ἐμεῖον.* 2. *βουλομαι.* 3. *μαχομαι.*

(e) 1. *εἰ μὴ εἴδωσι αὐτὰ (ὅτι ταῦτα) ἔχειν, οὐκ ἐν πρῶτῳ.* 2. *ἐπιβέβηκε* *εὐφραδὶ ὁ στρατηγὸς τοῦς Θαρξῶν ἐπιβέβηκε.* 3. *οἱ πολέμιοι αὐτὸν ἤρασαν (ὅτι ἔλαβον) ἐπὶ τοῦτον τὸν τόπον σπεύδοντα.*

Page 78. *Picture.* A small picture cannot do justice to an exquisite work of art like the Alexander Sarcophagus. The mouldings are of many varieties and besides are most delicate and appropriate to their particular functions. The carving of the panels of men and animals in action on all four sides of the sarcophagus is likewise most delicate. Many people are surprised to learn that paint was added to such a masterpiece, as in the case of many other bits of fine Greek marble. The effect, however, is not barbaric, but most pleasing.

Page 81. *Picture.* Dancing was much cultivated by the Greeks, who made of it an art. It was intimately associated with their religion. Usually mimetic, it was employed to por-



tray not merely emotions but also adventures. As such it naturally formed the germ of their drama

Grace of body and beauty of drapery are quite obvious in this relief of dancing girls in the Louvre. Closer attention is required to note that here as elsewhere in similar reliefs figures outwardly much alike possess distinct individuality

§ 148. (δ) 1. θαυμάσιον ελθεῖν. 2. επιπέλειται, εἶμαι (as shown by case of φάλαξ). 3. τὸ στρατόπεδον 4. τοῦτου (or τοῦτων), θαυμάσιος, ἰκονεῖτο.

(ε) 1 ἑπὶ τοῦ παιδὸς μεταπέμπει. 2. ἔλπει ἔρχεται σὺν πάντ. τοῖς (αὐτοῦ) στρατιώταις. 3. ἐθέλει τοῖς ἐπομένοις μάχεσθαι, 4. ἀχθόμενος τῇ περιεῖς ὄψα ἡμέρῃ ἐπαύρητο ἐν ἐκείτῃ τῇ κἀμῃ. 5. ἐσταύθη ἔμενος ἑπὶ τῶν ἐκλείτῳ φυλακτῶντων

§ 147 Lord Dansany's use of Aesop's Fables is one of many evidences of their perennial interest.

§ 163. A useful framework for developing appreciation of the function of principal parts is found in § 548 and should be consulted by the student as new tense forms appear

§ 156. (δ) 1 ἔξουτος 2. εὐθύμως, ταπεινῶς. 3. ἔγχετο, δάγρει. 4. ἐλάμβανε.

(ε) 1. πρὶν τὸν θάνατον ἔκειν (or ὄβειν), οἱ φάλακτι ἐπεμολόγητο τῶν φουλάδων. 2. ἐπεὶ τὰ δόρατα ἠλίσκοτο, οἱ περὶ ἡμᾶς ἴφριγον. 3. εἰς ἔθελον αὐτῶν (or αὐτοῖς) ἠγγεῖσθαι, πρὶν οἱ παλῆται αὐτὸν ἴκωνται. 4. ἐπειδὴ οὐκ ἄλλοκρηται, ἡμῖν δοκεῖ ἄλλοι ἀρχοντας αἰρεῖσθαι.

Page 86. Picture. This is another relief from the find of 1922 (pages 61 and 63). All are now in the National Museum at Athens. The complete slab shows an interested onlooker behind each of two seated figures. The humor of the situation is quite obvious.

§ 159. (α) 1 ἔχω, ἐπορεύετο, τῶσαν. 2 ἡμῖν, ἀφίενται. 3. βοήθησον εὐθέσθαι. 4. χῶραν φιλιῶν, ἱερέων, ἀδραιοσονται. 5. πάντων, ἀμολογεῖτο. 6. τῆς κεντῆς γεταμένης, ἀφίεντο. 7 ἔσονται, μάχεσθαι. 8. κερμαχεῖν.

(b) 1. οὐκ ἔστιν κενὸς τὸ εἶναι δεχέσθαι. 2. παρασημαζόμενα ὡς παρασημαζόμενα. 3. ὁ στρατηγὸς αὐτοῦς ἦγαγεν ἀπὸ τῶν πεδίων τῶν πελοποννησίων. 4. ἀλλοῦ ἦσαν οἱ ἄλλοι τὰδε ὑποχέσθαι. 5. ὁ φόβος αὐτοῦ οὐκ ἐπέβρατο πρὶν εἰς τὴν Ἑλλάδα εἰσελθεῖν. 6. οἱ φύλακες τοῦ διαρκέζοντος ἐκώλυον λαβῆν (ἀπ' ἐπέσεως) τὰς γυναῖκας καὶ τοὺς παῖδας. 7. οἱ φονεῖς ἀφίχονται εἰς τὴν πόλιν.

**Page 87. Picture.** This familiar statue, now in the Louvre, is commonly identified with the divine huntress, whom the Romans called Diana. Her tunic is girt up in a manner appropriate to that deity, to permit of lively action. She is in the act of fastening over her right shoulder a short cape or cloak such as was usual with cavalry and others whose hands must be free. The original was probably of bronze and needed no meaningless tree trunk to support its weight and maintain its balance.

§ 160. The principles presented in this section cannot be stressed too strongly. Students get more satisfaction once they feel their power to figure things out for themselves. This book aims to encourage such practice. Students should cultivate the habit of refraining from consultation of the Greek-English vocabulary until they have exhausted all other resources. The converse habit develops only too easily and many times a student looks for the meaning of a word which he could place on second thought.

**Page 90. Picture.** The two orchestra chairs here shown bear the titles of the priests whose right it was to sit there. As already noted, the Church did not frown upon the stage.

§ 166. τίνας ἔσθ' ἢ τίς ἔστιν; ἀλλήλων τίνας, κῆρυξ τι, ἀγγελοὶ τίνας. ἴδου τι, ἴδου τίνα, ἀμαζῶν τίνας.

§ 168. This table should be consulted by the student whenever in subsequent lessons he is doubtful about the placing of similar words.

**Page 93. Picture.** This well-known statue of Sophocles is in the Lateran at Rome. The sculptor has well caught the

poise and serenity of his subject. The receptacle containing rolls indicates his literary character.

§ 172. This is one of many references to the mental and physical alertness of the ancient Greeks. They were eternally young, filled with the joy of living. Active and keen, they found pleasure in the simple things of life and did not need artificial excitement. Renan once said "Cette race a toujours ungt ans." More recently G. Stanley Hall, *Adolescence*, I 208, expressed the same idea when he wrote that the history and literature of ancient Greece "owe their perennial charm for all later ages to the fact that they represent the eternal adolescence of the world."

This alertness was accompanied by great inquisitiveness which led them to enjoy argument and discussion, examination and cross-examination. It also led them to probe into the secrets of nature, mind and spirit as far as intelligence could probe without the help of such instruments of precision as the microscope.

**Page 96. Picture.** This statue of the Calf-bearer belongs to the early period of Greek sculpture, when artists were accustomed to make nude male figures. The occasion for which this statue was designed seemed to require that the figure be clothed. As a result, the drapery is suggested chiefly by lines and perhaps by the addition of paint. For its period the figure has many points of excellence—the head of the calf, its hind quarters, the arms and abdomen of the man.

§ 173. (b) 1. τιὸς, μετέρι, πάβαιμον. 2. ἔχουρες, και. 3. τὰς, νελογ.

(c) 1. ποδῶντε 2. και ποτε λόγοι ἐγέναντο περὶ τοῦ ὕδατος. 3. τολκίσηται  
τινα ἦσαν δε τῆ οἰκίᾳ. 4. στρατιώτης τοι ἦλθε δρόμου εἰτος αἰσθησαν.  
5. τίνα ἦν τὰ δῶρα ἃ εἶλετο παρὰ τῶν φίλων.

**Page 97. Picture.** The Temple of Athens Parthenos (Virgin) is here viewed from the northeast. Like most Greek temples, the main entrance was at the eastern end. Lord Elgin

long ago carried off many slabs from the frieze, several metopes, and most of the figures then remaining from the pedimental groups to form the chief treasure of the British Museum, but the dullest visitor to Athens stands in reverent awe before the shattered torso. The expert alone is aware of all the refinements of workmanship that make the total effect resistless in its beauty, but the local guide will show with pride that bulge in the line of the steps which is quite unnoticed until, sighting from one end, you cannot see your hat reposing at the other.

**Page 98. Motto** Every language seems to have its palindrome. Compare the English *Able was I ere I saw Elba*, and the Latin, *Otto tenet mappam madidam mappam tenet Otto*. The sentiment contained in the Greek palindrome is on a somewhat higher level. Such exercises in Greek were the more natural because there was no visible division into words.

§ 185. (a) 1. μή θύομεν, ἔχομεν. 2. διδάξασιν, γαστήρονται. 3. διαβαίνουσιν, φέρομεν.

(b) 1. Διόμοθα ἀρχοῦται 2. μέλλει ἔσθαι μή οἱ καὶθεὶ κακὰ πάθοςιν  
3. μή τοὺς πολέμιους ἀδικώμεν. 4. σπεύσωμεν ἵνα ψαῖς μή ἀναγκάσῃται τὰ θεῶνα φέρειν.

§ 186. βιβλίον = a strip of βιβλίος (originally βιβλοςί, papyrus; then, paper, document, book) used in the plural, τὰ βιβλία = the (sacred) books

§ 187. The ι of the Greek optative has a parallel in the i-forms of the Latin subjunctive *sim, laudaverim velim*, etc.

§ 190. In making advance assignment it seems desirable to direct special attention to the forms of the second person singular and the third person singular and plural.

§ 191. Similarly, it is well to call special attention to the difference in stem between the singular and the plural optative of φιλέω and εἶμι (ιη in the singular and only ι in the plural, except for ισ in the third person)

§ 193. ἔστος is another word which will be better understood after such comment as in § 38.

**Page 103. Picture.** The Roman name for this divinity was Venus, and because the statue was found on the island of Melos the French title is *Venus de Milo*. It constitutes the most priceless possession of the Louvre, where it occupies a room to itself. The arms are said to be at the bottom of the Aegean, where they were accidentally dropped when the statue was being hastily put on shipboard. But armless though it be, it far excels all Roman copies of the goddess of love and beauty. Fate played a whimsical trick when she decreed that the most noted Greek original should be a statue of unknown date and unknown workmanship.

§ 194. (ο) 1 δέξασθε, χάριν. 2. δει. 3. μή, πάσαι. 4. αἴ. (δ) 1 ταῦτα διδάσκων ἑαυτὸ γέγραται ἀφέλιμος. 2. εἰν ἔχῃ χρηματα, ἔξω φίλοι. 3. εἰν φθῆται τῷ, οὐτοι δέδοται ἡμῶν διδάσκων. 4. εἰ τοῦτο φησὶς μὴ ἀφέλιμος, οὐκ ἂν σοι ἴσῃον χάριν.

§ 195. The jangle of this, when read aloud, adds to its amusing character —  $\angle \quad \vee \angle \quad | \quad \vee \quad / \quad | \quad \vee \quad \wedge$ .

§ 196. All know the stories of Diogenes and his tub and lantern.

**Page 106.** The student should have his attention called to the footnotes on this page.

**Page 107. Picture.** This fresco is but one of many remarkable art treasures unearthed in the present century in the palace of the fabled King of Crete. Minos' kingdom had fallen before the Trojan War, of which Homer sang three thousand years ago.

§ 201. (β) 1. ἐπιθροῦν, κληῖται, καί. 2. ἴα, ἀλλοτρωτο. 3. φησαν, εἴη.

(γ) 1. (εἴθε) δέξαιτε ἀγνῶρον τε καὶ χρῆσιν. 2. τοῦτους δέδοξαν ἴα σοφοὶ εἰεν καὶ ἄλλοι ἀφελόισιν. 3. εἰ γὰρ εἰ στρατιώται τὸν μισθὸν δέξαιτο. 4. (εἰ γὰρ) καλῶς πράττουσιν. 5. εἰ εἶτα φηγοῦ ἴα μὴ κακῶς πράττεισιν.

§ 205. (β) ἀ-δέξω, ἀ-δῆλα, ἀ-θεα, ἀ-δωροί, ἀ-πόλεμοι, ἀ-ταπει, ἀ-στρα, ἀ-φίλοι. Attention should be called to footnote 5.

§ 206. We have now had all possible forms of conditional sentences. The student should be sure to review that topic at

this point with the aid of § 547. His attention should especially be called to the use of conditional sentences as models for all possible types of sentences involving a relative word. The correct phrasing can always be determined by substituting the appropriate relative for the *ei*.

**Page 110. Picture.** This gravestone, now in the Acropolis Museum, Athens, is typical of its class by reason of its restraint, dignity, and beauty.

§ 208. (b) 1. ἀφ' ἧρας, Ἑλλάδα. 2. βούληται στρατεύεσθαι. 3. ἰδίῳ, τάχα.

(c) 1. *ei στρατεύοντο, ἀπὸ τοῦ ἔρατος κτήσιον σῶμα καὶ εἶπον.* 2. *πότεν οἴτου ἂν πορσεῖαι εἰ ἐν τῷ κόμφ.* 3. *ei ἀπαγγελίῳ εἴη μάχεσθαι, ὁ στρατηγὸς κότεν τάχα ἂν εἰς μάχην.* 4. *ei oi ἀρχόντες μὴ φέικησαν, οἱ πολῖται εἴη ἂν κακῶς ἐπαῖξαν.*

**Page 111. Picture.** At this point along the Isthmus the modern carriage road descends close to the water's edge. Higher up can be made out the stone arches that bear the railroad track over a sheer declivity. Somewhere in this neighborhood the villain Sciron had the pleasant habit of toppling the unwary traveler over the cliffs. One wonders if the Spartan hoplites could have marched along such forbidding slopes.

§ 209. With *κυβερνήτης* connect the motto of ΦΒΚ (page 194)

§ 210. (f) *Tactical, didactic, despotic, logical, tactics, gymnastics; logic, magic.*

(g) *ἀπελογομηκός, κατηγορηκός, βοτανικός, καθαριστικός, ὁπτικός, δυναμικός, θεωρητικός, μηχανικός, διαλεκτικός.*

§ 212. The infinitive in indirect discourse was presented in § 50. It is here repeated for convenience. The student will be pleased to learn how much simpler are the phenomena of indirect discourse in Greek than in Latin.

§ 213. (b) 1. ἔρχονται εὐθέως, καὶ. 2. ἴσονται, διαπύδουσι. 3. ἴσονται, ταυτομένους, ἔφουγον. 4. Κῆρυ ἔφουγον.

(c) 1. ὅστις ἀν φιλήσει, εὖ ἀγαθήσει ἀδελφεῖς. 2. ἐπεὶ μὲν ἀστυ-  
πῶν ἢ πύργου ἔχουσιν, εἰς τὴν Ελλάδα πέμψει τοὺς βουλομένους. 3. ἐπεὶ ὁ  
ἀρχὸν ἀπέβαλεν, αἱ εὖν ἐπὶ ἐτρέφοντο εἰς φασγάν. 4. Κῆρος δέξασθαι ἢ φίλος  
ψ(ιστὶ) γένοιτο (οὐ εἴη) φίλος.

**Page 116. Picture.** Agamemnon's palace at Mycenae was well defended. Its huge walls of massive blocks were said to have been built by the Cyclopes whom the Greeks believed to be a race of giants. The lintel of the gate is formed of a single alab 16½ feet long, 8 feet broad, and over 3 feet thick at the center. The lions' heads disappeared long ago. They seem to have been dowelled on and may have been of bronze. From the summit of the citadel, the eye sweeps the whole Argive plain southward to the sea. No enemy could approach unobserved.

§ 221. (c) Interrogative - τίς, τίς, τί, τίς.

Indefinite - τις, τι, τι.

§ 222. (a) 1. γένοιτα, ἐμοὶ ἔβουτα. 2. εἴη, ἀδικεῖσθαι, παθεῖν.

3. κλέπτειν. 4. ποιεῖν. 5. οὐδὲν καλῶς.

(b) 1. φῶν ἔλεξα ὅτι διὰ τοῦτ' ἀλλήλους ἢ γέφυρα εἴη ἀδιάβατοι. 2. ἐθαύ-  
μασα εἰ πύργου τὸν ἀδελφὸν τρέφοντο στρατῶν. 3. ὅστις ἀν κλέψῃ ἀλλοσε-  
τα. 4. εἴη αἱ εἴσοι δέξασθαι τὸν μισθόν. 5. τοὺς εὖν αὐτῶ ἔταξε τῆς  
μυστῆς, ἵνα σπείρῃεν ἐπὶ τῆς κώμας.

**Page 116. Picture.** The general effect of the Olympiæum is best seen on page 55. But sixteen columns now remain of the original 104. Each measures 56.6 feet in height and 0.6 feet in diameter at the base. One of the missing columns was burnt by the Turks to make lime. The fate of the others is unknown. The Olympiæum gets its name from its patron deity, Olympian Zeus. We know of only two Greek temples that exceeded it in size—that of "Diana of the Ephesians" and one at Selinus in Sicily.

**Page 120.** The Greeks regarded Delphi as the "navel" of the earth. Thither flocked not only Greeks of every tribe but "barbarians" from remote corners of the known world, all eager to gain an answer on topics ranging from statecraft to petty

details of domestic economy and enriching the sanctuary in their gratitude. The priests had unusual opportunities to be well informed and for centuries they exerted a tremendous influence. The site is replete with memories, although the god and his attendants have vanished.

§ 225. (a) In case your students do not understand why we say that words in *-ology* are not derived from *λόγος* but from *λόγος*, you may refer them to § 53.

§ 226. (b) *Topography, paleography, anthropology, chronology.*

§ 226. (d) *Anesthetics, philosophy.*

§ 228. Compare and contrast the respective values of the genitive, dative, and accusative in expressions of time.

§ 230. (b) 1. τῆ ἀσπίδος κεντρὸν, Ἑλλήνων. 2. Πηλοῦ. 3. τὰ πάντα μῆνα Ἑλληνικῶν χαλεπῶν. 4. ἡγεμόνες, φημίως οἱ φημιῶν τῆν πατρίδα.

**Page 124. Picture.** Through the English version of the New Testament, most people know this rock as *Mars' Hill*, *Mars* being the Latin counterpart of *Ares*. But we do not know any good reason for associating the hill with *Ares*.

The rock is absolutely bare and rises nearly four hundred feet above the sea level. Here sat the oldest court in Athens. The temple in the plain below is the *Thesæum*.

§ 233. Further light on Greek religion is to be found in books like G. Lowes Dickenson, *The Greek View of Life*, and C. H. Moore, *The Religious Thought of the Greeks*. Some of the class may be glad to read these.

**Page 126. Motto.** A good motto to learn and not difficult

§ 236. (b) 1. ἄριστοι Ἕλληνοί. 2. τρεῖς, τεῖχος, εἰς ἀσπίδος. 3. Σοκράτης, ἄσπετος.

(c) 1. καὶ τῆ δευτέρῃ ἡμέρῃ οἱ Ἕλληνοί οὐκ εἶδοντο ἡγεμόνα. 2. ἡ ῥήτωρ φημίως πάντα εἰ γενόμενα. 3. ἐκείνη τῆν κεντρὸν ἔγχεοντο Ἕλληνοί ἀγῶνας. 4. ἐκείνο τὸν μῆνα οἱ Ἕλληνοί στρατιώται φημι τὸν μῆνα. 5. εἰκα μῆνα ἢ ἀδικῶντες εἰς τὴν πατρίδα.



**Facing page 128. Picture.** The columns of most Greek temples were built of drums. The flutings were cut after the drums were in place. It is an impressive tribute to the loving skill of the Greek architect and stonecutter that, after so many centuries of earthquake and despite the explosion that wrecked the center of the building, so many columns still stand in perfect alignment. Note especially the second from the left. So perfect were the joints in a column of the Propylaea that, in the work of reconstruction, the wooden core of one of the drums was found unrotted.

**Page 129. Motto.** Another good motto that is easy to memorize.

§ 245. Here we meet those famous accusatives, that of the thing *affected* and that of the person or thing *affected*.

**Page 131. Picture.** This figure is part of a slab that once constituted part of the base of a statue or group at Mantinea. Three slabs are now extant and in the National Museum, Athens.

§ 248. (b) 1. μέγα, πολλὰ. 2. εὐθαῖα σιτηρία. 3. πολλὰ, ἄγαθὰ κριθαίονα.

(c) 1. τοὶ Ἕλληες τοῖς ἐπὶ τοῦ ἔρους μάχονται. 2. οἱ Λάχαι εἰς μὴ σιτῆ πορεύονται οὐκ ἀφίξονται ἐπὶ τὸ τεῖχος. 3. τῶν τριήρων ἀσπίων ἀσφαλῶν οἱ Ἀθηναῖοι ἤβησαν πᾶσι τοῖς ἄλλοις ἔθνεσσιν. 4. τὸ πλεῖστον οἱκὴ θέλει ἀσπίδι ἐκπορεύεσθαι. 5. ἡμεῖς τῆς ἡμέρας ἕκαστος ἐδέξατο τὸ μέρος.

§ 249. A good description of the ancient roll may be found in F W Hall, *A Companion to Classical Texts*. Any good dictionary of classical antiquities will contain needed information.

§ 250. The meter of this Anacreontic is iambic dimeter catalectic (see scheme in comment on § 195). The English is a fair imitation of the rhythm. English derivatives will help in rendering the passage. *chorus, trochee, echo, lyre, athletic, παύσησθε, heroes*.

§ 256. (b) 1. θύεσθε, τῶν κλειῶν. 2. τῶν βαρβάρων. 3. εὐδαίμονισταται. 4. φοβερόταται, ἦ

(c) 1. ἀπογλαῖβι ἄσσι πιθῦσαι μέγα ἐχειο ὑπὲρ τῆς Ἑλλάδος. 2. ὅστις ἢ ἐ πολλοὶ φλωταὶ ἠγαθῶν. ἠδὲ καὶ ἐφόρῳ. 3. εἰ μὴ ταχέϊαι ἦσαν αἰ τμήματα, ἢ ἄρχων ἂν ἔσασσεν ἀλέγων. 4. μέγα ἦν τὸ ἔθνος τὰ τοῦ τείχους. 5. τοὺς φίλους ἂν αἰτούμεν πολλὰ.

**Page 136. Picture.** This metope from a temple at Selinus in Sicily is now in the museum at Palermo. Its date is about 600 B. C. Its archaic character is betrayed by the general heaviness of the forms and particularly by the fact that Perseus and Medusa are conceived as moving toward the right while they have their faces full to the front as if looking to the spectator for support and counsel. The Gorgon appears to hold in her embrace a very diminutive Pegasus.

**Page 138. Picture.** This grave monument of Aristion is perhaps seventy-five years later than the Medusa metope (page 136). It represents a warrior grasping his spear and wearing a light helmet and cuirass. It is one of the notable works of art in the National Museum at Athens. A replica has recently been set up at the battlefield of Marathon.

§ 269. (b) 1. αἱ Ἕλληες ἦσαν καττότεροι. 2. ἔδν αἰ γυνεῖαι ἀριστεραὶ εἰς τὸ τεῖχος, ἰσονται ἀσφαλότεραι. 3. αἱ ῥήτορες δεξιότεροι ἐγένεσσαν τῶν ἄλλων (ὡς λαοῦ, πολιτῶν). 4. αἱ βάρβαροι ἦσαν ὅτι φαβερύτατοι. 5. τῆς ὀδῆς τῆς ἐκ τῶν ἡρώων ἤβρεσ ἀπορωτέρας εἶσαν ἢ τῆς παρὰ τὸν ποταμὸν.

**Page 138. Picture.** The temple of Zeus at Olympia presumably was overthrown by an earthquake. One drum shows very plainly the square cutting in which was placed the wooden core that was employed for the purpose of rotating the column and securing a perfect fit.

**Page 140. Picture.** The scene depicted on this vase probably represents one of the professional entertainers who sometimes amused the guests at a banquet. Such performers, if desired, might be supplied by the caterer. More intellectual Athenians found adequate entertainment in matching wits.

§ 267. Connect with §§ 269 and 270 and footnote 1 to the latter. Of course, this rule for the formation of adverbs from

the genitive plural of adjectives is merely a rule of thumb and not an explanation. Like most rules of thumb, it is convenient.

**Page 143. Picture.** Chariot racing was early introduced into the great national games of Greece. Of course, only the wealthy could afford to enter a team, whereas the poorest might reasonably hope to compete in one or more of the other events.

Bronze statues from old Greek times are very rare. Many were carried off by Roman generals and proconsuls. Nero is said to have taken five hundred bronzes from Delphi; alone. Ultimately most of the bronze sculpture seems to have been melted down for the metal that was in them, just as many a marble statue found its way to the lime kiln.

§ 272. (b) 1. ὅτι πλείστοι παρέσονται. 2. εἶτα πολλῶ καίως (or καίως) εἰσι τῶν Ἑλλήνων. 3. ὁ ἀδελφὸς σὺν ἑτάτοις Κέρου εἶπε ζῆλον ὡς ἀριστον. 4. εἰ ζῆλος ἀλίγῃ ἕστεροι ἀφένοντο ἡμῶν. 5. ἡμῶν ζῆλος ἔχει τρέφει ταχισταίς.

§ 277. With ἀνιβασίς and ἵπποις connect § 280.

§ 278. (b) 1. τί εἰ τρέφει εὐθάρτην ἔφυγεν; 2. ἐμαχέσαστο μάχη χαλεπωτάτην. 3. καθόλου ὄντες ἐπαρκεύμεθα τῆς ταχιστοῦ ἔδου. 4. ὁ βασιλεὺς τὸν λόχον ἔταξεν ὡς ἀρισταί. 5. ἐγγυτάτω ἦσαν τοῦ στρατοπέδου πρὶν ἀεθλοῦσθαι κατὰ πολέμουσιν εὐκλείῃ ἔτιωσιν ὄντες.

**Page 148. Picture.** Athens was not famous for its cavalry but an elite corps of wealthy young men were known as ἵπποις and lent color to such pageantry as the Panathenaic procession. Greek horsemen did not use saddles, nor, of course, stirrups. This goes far to explain § 382. Bronze reins were doubtless once attached to the marble horse of our picture.

**Page 149. Motto.** A splendid thought, like the Latin *Virtus est respublica*.

§ 381. It might be well to explain that the accent of the word μήτηρ, except for the nominative singular, has been patterned on πατήρ.

§ 284. (δ) 1 τοῦ λόγου ἤρξα ὤν. 2. τοῦ τῆς πόλεως ἔσαν οἱ ἱσπεῖς, 3. ἐπεὶ ὁ ἱσπεύς ἐπέτερεν ἀπὸ τοῦ ἱεροῦ, κρησγῆθι ἠποιήσαμεν. 4. χρῆμασι μὲν (τὸν) βασιλεῖα ἀφελήσουσι, καυεὶ δ' αὖ. 5. τῶν Ἑλληνικῶν πέλειω τινος κατὰ ἐμάχοντο ἀλλήλοισι.

Page 181 *Picture*. This statue of the great orator, now in the Vatican, agrees with the literary record in representing him as a man of great seriousness and determination. He is here seen with a case for rolls at his feet such as accompanies the Lateran Sophocles (page 93). In his hands he holds a scroll, on which would be inscribed one of his speeches. But hands and scroll are a restoration, and it is thought that in reality the hands should be clasped. One hardly suspects Demosthenes of reading his orations, although it is manifest that he spent many hours in their preparation.

§ 285. It might be well to ask the class the meaning *φιλιππικῆ* has today.

§ 287. (α) χαρουργία (χείρ hand and ἔργον work), French *carrière* (*carrière*), *ἐπιτεργεῖν*, *ἐπιτεργεῖν*, *ἐπιτεργῶν*; ἀποκλήνεια, ἀποκλήνεια, Fr *apoplexie*, *apoplexy*, ἀγών, ἀγωνία, Lat *agonia*, *agonizy*, ἀγών, ἀγωνίζομαι, ἀγωνιστής, *Agonistes*, πλείων ποτε ἀπὸ καυῶς πῶν *prosepe*, καῦς, καυσία, καυσία.

§ 288 (α) 1 κρουεῖ, κράτος, τῶν Ἑλλήνων. 2 ἤττωρ, τοῦ πατρὸς. 3. πολλὰ φάττοσσι, τρέφουσι τὰ κλαῖα 4. ἀξιώτατος. 5. ἀνδρα, ὄγμεθα τοῦ κέραιος. 6. τάχιστα, τοῦ γέροντος. 7. μικρὸν, ἀποροε.

(β) 1. ὡς πλεῖστοι τῶν λαγαγῶν ἀφίχονται ταῖς καυσίαις. 2. ὁ αὖς πατὴρ πολλὰς ἡμέρας ἔσται σοῦ (στ ἢ σθ) ταῖς ἐπέθετο. 3. ἠγγελλε τὸ πῶν ἐπέθετῃ τῇ ἡμέρῃ γενόμενον φασίον. 4. ἐπειδὴ οἱ ἐπὶ τοῦ ταίχους ἦσαν ἐλάχιστοι, ἀεχιστοε δὲ ἦν (στ ἐγένετο) εἰ οἱ Ἕλληνας μὴ ἔλαβον τὴν πάλιν. 5. (εἶθε) ἀεὶ πῶν καυσίαις τὴν μπερῶ.

Page 183. *Picture*. Little is to be seen today at Olympia save the foundations of temples, gymnasia, and treasuries, bases on which once stood glorious statues, and a small, but choice collection of finds, of which the most notable item is the famous *Hermes* of Praxiteles (facing page 176). But the wild olive still

grows in the sacred precinct and the glory of the great games will never die. A good description of the Olympic Games is given by E. Norman Gardiner, *Greek Athletic Sports and Festivals*.

Page 164. *Motto*. Another notable saying, with which we may compare Horace's *Non omnis moriar*

§ 290. With the epigram at the end connect the motto on page 212. Like most Greek epigrams this is composed of a dactylic hexameter and the so-called elegiac pentameter



Page 155. *Picture*. The brazen column of twisted serpents, on whose coils were engraved the names of the Greek communities represented in the famous victory over the Persian, now is to be seen in the midst of the ancient hippodrome at Constantinople. It was carried there many centuries ago. The heads of the serpents have been destroyed, but the letters of the names are still legible on close inspection.

Page 157. Footnote 3 should not be overlooked.

§§ 298-299. The same arrangement of meters is employed here as in § 290.

Facing page 160. *Picture*. Long ago the river Cladeos covered the stadium at Olympia with a blanket of mud and sand many feet thick. The farmer now runs his plow where once the athlete sped to win the crown. Only the starting lines are now visible, but the imposing vaulted entrance tempts the fancy to imagine the gay and handsome youths who thronged that way when Greece was in her prime.

§ 304. (c) 1. μή ελπίετε εἰς τὰς νεύς. 2. εἰς βούλευται ελευθεροί γενέσθαι, ἔστω δὲ ἀριστοί. 3. πικρότατος δὲ γέροντες ἔτι καὶ δοκῆ 4. παροδοῦναι γενόμεθα τῆς ελευθερίας ἔξισι. 5. μή ελπίετε τὰς νεύς εἰς ἀφελθῆναι.

Page 163. *Picture*. The phrase "Hollow Lacedaemon" is Homer's and is richly deserved, for the Spartan plain is shut

in by lofty mountains. Taygetus (seen in the background) is nearly 8000 feet in height, and the lofty range of Parnon on the east is considerably higher than Mt. Washington. The plain is rich and well watered, producing splendid oranges. Our picture shows a prosperous grove of olives

§ 306. I. For meter, see comment on § 290.

II. The meter is anapaestic dimeter catalectic.

υ υ / — — — / —	Cf the English,
— / υ υ — υ υ / —	The Lord is advance .ng. Pre-
υ υ / —   — / υ υ	pare ye!
— / υ υ — / —	
/ υ υ —   — —	

§ 310. (b) 1. ἀγγελεῖν, βασιλεὺς ἀφίκεται. 2. ἐπιμελείσθαι, ἀποκρινέσθαι. 3. σκοπεῖσθαι, φανερῶσαι, καλλεῖ βέλτερον.

(c) 1. μετέτω ἐπὶ τῷ στόματι. 2. παρούσθε κατὰ τὸ ἄρος ἐκείθεν καταλάβετε τοὺς ἀπορῶντας. 3. μὴ ἀπελλέγνυσθε ἀπὸ ἐκείνου τοῦ χωρίου ἕως μὴ αὐτοῖς τις παρῶ. 4. φυλακτιῶσθε ὅπως μηδέτις ἐνταῦθα ὄσισθε γένηται.

**Page 168. Picture.** The citadel of Corinth rises to a height of 1836 feet and the ascent, though arduous, rewards the traveler with a wonderful panorama of sparkling waters and sun-kissed mountains. It must have been capable of strong defence. The ancient town spread out northward to its harbor on the Corinthian Gulf. Only a small portion of the town has thus far been uncovered, for the expense of removing the mass of accumulated earth is prohibitive, but the excavations have brought to light many things of great interest.

§ 316. (a) 1. ὅπως ἀφιζόμεθα is the subject of μέλα. This usage is analogous to the "object clause" treated in § 308.

(b) 1. χαλεπήν, εὐθένηται, διαρραφεμένην. 2. μαθήσεσθε, ἐλάττω. 3. ἤμιν, ἀποθανόντας, λέγειν.

(c) 1. αὐταὶ ἀρήτωρ φαίμεται σοφίᾳ ἤντων. 2. σκοπεῖτε ὅπως εἴμαι ἔσανθε τῆς ἐλευθερίας. 3. εὐδὸς ἀποκρίνεσθε ἵνα μὴ φαίμεσθε ἀρετῆς ἀπορεῖν. 4. εἰ σε σκοπεῖν δεῖται ὅτι τῶ πάλαι ταῦτα κρινούσιν. 5. ο ἀρχὴν βουλευσάται ὅπως τὸ δεξιὸν ἴδωται τρέφει.

**Page 171. Picture.** Similar tokens of this thrilling episode in Athenian history are to be seen elsewhere in the same northern wall. The tale of Themistocles' exploit is told by Thucydides, I 90-93, and should prove interesting to a class.

§ 318. Some students may be interested if this dialogue is connected with the pictures on pages 73 and 322 and that facing page 176.

§ 328. (c) 1. φοβήσεται μή φαινηταί βικαιότεροι θέντες (τοῦ) βασιλέως. 2. ο παῖς οὐκ ἐχάλεπεν ἐπει τῆς χεῖρα ἔνευεν. 3. ἐφοβούμεθα μή οὐχ ἡ κακίαιε φέροιται. 4. ἀπὸ κράτους ἔδραμον ἔνα ἐν κερῶ ἀφίκοιτο.

**Facing page 176. Picture.** This glorious statue was found by the Germans in the deposit left at Olympia by the overflow of the river Cladens. It is the chief treasure of the local museum. It is a life-size statue of the god carrying his young brother Dionysus, on his left arm. His right arm, now gone held some object toward which the baby hand is reaching. Except for the right arm and lower part of the legs, the figure of the god is complete. It is in a wonderful state of preservation thanks to the soft mud into which it fell.

§ 332. You may care to remind your class that, like *πέμνηται*, *πεννεναι* has no present.

§ 333. (c) 1. αἱ διακονοῦσαι οὐχ ἠρόησαν τὸ σῶμα αὐτῶν. 2. ποικιλίαι (τῶν) βασιλέων τὰς μεγίστας πόλεις εἰληφέναι. 3. ὁ ἄγγελος πέπεικε τοὺς Ἕλληνας δεῖ ο) ἔδραον τέθεικεν. 4. ἢ σὴ μήτηρ τιτὰ ἐπεσώμει τὸς θανάτων αὐτῶ ἀγγελοῦται.

**Facing page 180. Picture.** One of the Maidens often called Caryatides now stands in the British Museum in the room of the Elgin Marbles. A terra cotta replica has taken its place. The device of supporting an architectural member by means of the human form has been tried in many places but nowhere with the success that marks this charming porch on the Acropolis. By reason of various modifications in the entablature and of their own natural pose, the Maidens seem wholly

unconscious of their burden, which they sustain with easy grace. They impress one as if they might at any moment start forward together, freed from the labor that they have so easily performed.

§ 342. (b) 1. ἕως μέγαλον, σκευέων ἡμῶν ἵππων ἀσφαλῶς μεταφέρειν. 2. ἐκαστὸν αὐτοῖς ἐκ πεποιημένων ἐπι τῆ τάφῳ. 3. τὸ μέγα μῦθος λέγουται τῷ λοχαγῷ καὶ τοῖς ἐν αὐτῷ. 4. διὰ τὸ εἶδος τὸ τοῦ πεποιημένου ἵππου τῶν ἡμῶν πλοῦτος.

**Page 184. Picture.** Paeonius is one of the lesser sculptors of the fifth century. His success with the statue of Victory, which is now in the Museum at Olympia, may serve to suggest in some measure the supreme beauty of the work of those who outranked him. His Victory is represented as still in the air, floating downward on outstretched wing. An eagle is beneath her feet. The treatment of the drapery is especially noteworthy, being very daring by reason of the fact that the entire figure is cut from a block of marble. One naturally compares with this work the Victory of Samothrace shown on page 231.

§ 346. It is well to call attention to the fact that both types of deponents have their future in the middle voice.

§ 347. This is a very important and, we think, a very helpful summary of principal parts. To ensure understanding of the function of the various parts, § 348 should again be carefully studied. When reviewing verbs it is sometimes useful to write a number of Greek forms on the board. Point to them in irregular sequence and ask students to locate them. Again students may be asked to translate various English verbs and the instructor can show the proper Greek form among those on the board.

§ 348. 1. τὰ πολλὰ γέροντες εἰς τὸν ἀμαθῶν πρὸς χάριτον διατριβῆσαι. 2. τῆς πόλεως ἀποθείσθαι πορνείων (ἦν) ἡμῶν ἐπὶ τὸ ἄρμα. 3. ὁ ἀγγελοῦ ἐλάττω ἐπὶ τῆ ἐπιστολῇ αὐτῶν γραφῆσθαι. 4. τῷ ἄστερῳ ἐπιθέσθαι τὰ χρυσὰ ματῆ σου ἐλαττωτα (ὡς ἐπιθέσθαι). 5. ὁ παῖς φοβῆσθαι μὴ ἀμαθῶν ἀπὸ τοῦ ἀδελφοῦ.



§ 351 Catullus' poem has for its first stanza

Ille mi par esse deo videtur,  
 Ille, si fas est, superare divos,  
 Qui sedens adversus identidem te  
 Spectat et audit

When Tennyson first published his *Fatima*, he prefixed as a motto the first verse and a half of Sappho's poem, thus acknowledging his debt to her

Page 189. *Picture.* This painting should be compared with the frontispiece, also by Alma-Tadema, who excelled most modern artists in his ability to put the Greek spirit into his paintings.

§ 352. The numeral adverbs are probably not common enough to deserve special study and therefore have not been included in this section. They are useful in § 355 (b), but after the first has been identified, by means of the Greek-English Vocabulary, the rest are manifest.

§ 353. It may help students to know that the accent of *μα* in the genitive and dative has been affected by that of the masculine and neuter

§ 355. (b) 1. *δύο*. 2. *τρία*. 3. *τέσσαρες καὶ πέντε*. 4. *ἑξήκοντα*.  
 5. *χίλια*. 6. *δύο*. 7. *ἑξήκοντα, πέντε, ἑξήκοντα*. (In 1, 2, and 3 *είς* becomes *εἰς*.)

Page 192. *Picture.* This bust, now in the Capitoline Museum at Rome, does not represent the Greek ideal of beauty. Nor did Socrates himself. He was bald, pug-nosed, and inclined to corpulence, if we may believe tradition. In Xenophon, *Symposium*, b. 6-7, Socrates himself in a jesting manner defends various details of his physical appearance. Elsewhere we learn that his acquaintances were surprised that so good a man could be so ugly, for to the Athenian a gentleman was *καλὸς τε καὶ ἄγαθος*.

§ 356. It may be a revelation to some member of the class to read a good translation of Plato's *Apology* and *Phaedo* (the

death scene at the end). Everett Dean Martin, *The Meaning of a Liberal Education*, page 198, tells of the profound impression made upon a boy by the reading of Plato's story

**Page 193. Picture.** This monument to Hēgēsō was set up outside the Dipyron Gate, Athens. It has recently been removed for safe keeping to the National Museum.

**Page 194. Motto.** Of course, κυβερνήτης really means *helmsman* or *pilot*, a more effective figure than that of the conventional translation here given

§ 357. (c) The student should be told to observe the σ in the perfect middle and the aorist passive of κλέω. He may need to be told that γίγναι is a second perfect active form and does not fall under the middle. He may use either aorist passive of πλέω.

§ 358. (a) 1. μαθηταί, μάθη (an argument would have called for ἔμαθε and αὐτὸς ηὐμαθίασθε wish), κλυμένην τοῖς πολεμοῖσι. 2. ἦτορα. ἀνιμασθῶσιν. 3. αἰετῶτε χίλιον. 4. οὐδέτι, ὠφελήσασιν (οἱ ὠφελήσασιν). 5. κομισθῆτε, μῦθους, κεκοσμημένα, πολλῶν βαρβάρων. 6. θαρσύνετε. τὴν ἀνάβασιν

(b) 1. μὴ κρύψετε ἕνα μὴ κριθῆτε. 2. τοῦ ἀρχόντος ταπεινότερος διαβαίτης ἡμῶν τῆς τάφου. 3. εἴθε φαίνοντο τῆς ελευθερίας ὄντες ἀξιοί. 4. ἐπιπέσοι ἀφελόμενοι σταθμοῖς τοῖς παρασάγγας εἰσὼσι καὶ ἕνα. 5. ἦτορα πῶς στρατηγὸς αἰρηθῆναι ὑπὸ τῶν λοχαγῶν. 6. ἀφοβοῦσθε μὴ ὁ τάφος ἀνιμασθῆι.

§ 360. "In general, if an author wishes to be read, it is as well for him to be readable, and even Plutarch admits that Herodotus was readable, his charm was a snare. But contemporaries and later generations do not always find the same man readable; tastes change, and styles change, and many an age has found it hard to understand how its grandparents could endure the authors they positively enjoyed. And still Herodotus is read, as Homer is read and Shakespeare, they all keep something that fascinates every age."

T. B. Clover, *Herodotus*, page 3.

**Page 197. Picture.** This superb statue of Marcus Aurelius, one of the finest equestrian statues of all time, is now in the Square of the Capitol, Rome. Note that the motto at the head of this lesson is taken from Marcus Aurelius' Greek writings.

§ 366. Attention should be called to the fact that *δύναμαι* (as also *ἐπίσταμαι*) has recessive accent in the subjunctive and optative. In the imperfect *ἔδυνε* and *ἔπιστανε* are commoner than *ἔδυνουσα* and *ἔπιστανουσα*.

§ 368. *ἴστημι* is one of the few verbs with both first and second aorists. Students will be glad to learn that, when a verb has both of these forms, the first is transitive and the second is intransitive.

§ 370. *Picture.* The Z for Σ indicates the work either of an illiterate (and many early Christians were slaves) or of a Roman who had no real knowledge of Greek.

**Page 201. Motto.** This is one of the world's most famous sayings.

§ 374. (b) 1. *εἰ δύνασαι τὸν οἶνον πωλεῖν, τὸ κέρτος ἔστί σοι.* 2. *ὁ σὸς υἱὸς ἄν ἴπισταιτο τοῖς κενυτάτοις ἢ δυνατατάτοις, ἀφελείη.* 3. *ἡ μήτηρ ἢ τοῦ παιδὸς ἴσταται ἐπὶ τῆ θάρσ.* 4. *ὁ λαχωνὸς τοῖς οὖν αὐτῷ ἴστημι ἐπ τῷ μῆμετι.*

§ 376. (b) Call for similar forms already learned: *ἄπορος, ἀπορίᾱ, εὐλεύθερος, εὐλευθερία, σοφός, σοφία; φίλος, φιλία.*

**Page 203. Picture.** The Greeks peopled the world of nature with deities. Arethūsa was a wood nymph who fled from the river god Alphēus and was turned into a fountain. The graceful plants growing in her waters are the famous papyrus.

§ 380. (c) 1. *θρακυῖσα, ἐπὶ τὴν πόλιν τὴν τῆς πόλεως αἱ γυναῖκες ἐσταθῆσαν.* 2. *ἔπειτα αἱ βαλῆσαι δρόμῳ εἰέθησαν τὰ πεδίον.* 3. *οὐδέτι μῆτις ἠπίσταται τὸν στρατηγὸν τοῖς οὖν αὐτῷ ἴσταται.* 4. *μὴ ἴστασθε (ὅτι αὐτῆ) ἕως μὴ κῆρυκε θεμῆς ἀφελείη θυται.*

§ 382. The point of the jest will be better understood if reference is made to the picture on page 148 and to the comment on it in this manual.

**Page 207. Picture.** These Greek temples, not far from Naples, suggest the extent of Hellenism in Italy. Travelers who find it difficult to visit Greece are well repaid by journeying the few miles from Naples to Paestum. Our picture shows quite inadequately the majestic beauty of these outposts of Greek architecture. The Temple of Poseidon, for whom the town originally was named, shows better than almost any other the device of supporting the roof by means of a double row of columns, one upon the other.

**Page 208. Motto.** Perhaps the most famous of all Greek sayings, certainly one of the most significant. The Latin counterpart is *nequid inania*.

§ 288. (b), L. α ἴφρασαν αἰρήσας ἐπαθόμεν, ἐφείσαντο δὲ. 2 ἐπίθετο ἴ ἐν τοῖς ἔχουσιν περὶ τῶν ψευδῶν ποσῶν. 3 ἡ γυνὴ Πάριον ἔτι δ' ἀσπὴ τῶν ἀνδρῶν ἡδὲ παισῶν πολλὰ. 4 ἐπέσχοντο εἰ Πάριον αὐτῶν βασιλεῖά κτείνουσι.

**Page 210. Picture.** This bust of Zeus, found at Otricoli and now in the Vatican although the product of Roman times, is nevertheless called "the finest example we possess of the normal Greek conception of the head of Zeus." Like the famous colossal statue of "the father of gods and of men" made by Phidias for the temple at Olympia, it may have been inspired by the words of Homer (*Iliad* I 528-530). Phidias' statue is said to have overwhelmed the beholder with a surge of religious awe and veneration.

**Page 211. Picture.** Even in this coin the artist manages to produce the effect of majesty and strength. Many Greek coins are real works of art. The symbols F and A on the reverse stand for ΦΑΑΞΙΩΝ, which in Attic Greek would be ΦΑΞΙΩΝ, that is, of the Eubœans. F is called *d gamma*. It is not found in Attic but lingered on to a fairly late date in some dialects and found its way into the Roman alphabet and thence into our own.

**Page 212. Motto.** This will mean more if it is connected with the epigram at the end of § 290.

§ 395. (b) 1. συντίθεται αὐτοῖς τῆσσι τὴν δόξαμιν ἔχουσ ἐπιθήσασθαι. 2. τούτων λίθαι λίαντα εἶδεν ἄνδρα περιλαύοντα. 3. εὖκ ἀπέλασσε τὸν ἄνδρα ἀναστεινόμενος εἰς Ἑλλάσσις ἀφίεσσι. 4. τούτων μακρότερον εἶδοντο ὁ τοῖς λίθαι ἢ ὁ κατὰ.

§ 396. The title is from Ovid's line, *fas est et ab hoste doctum*.

§ 399. Most Greek epitaphs are far superior in sentiment to the sort we see in our cemeteries. There is a deal of pathos in the simple restraint of the epitaph here given.

Page 216. *Motto*. This Greek phrase has been adopted as the motto of a prominent American publishing house.

§ 406. (b) 1. φοβέσθαι μὴ λαβῶν με δίκην ἐπιθῆ. 2. ὁ ἄρχων ἔτυχε τοῖς θυμῶσσι ἐχθροῖς ἀφείε. 3. ἐπίνοι οἱ εἰσι τοῦ τοίχουσ ἀπὸς πέπαισσι λίθαις λίαντα ἐπὶ τοῖς ἐπιθήμενοι. 4. ἐπιθήσασθαι τὸν ἄνδρα ὅσσι τρέψασθαι ἐπὶ. 5. ἀπὸς τῶσσι ἔχουσ, τοῖς φείεσσι ἐπαισ.

Page 218. *Picture*. Though far less impressive than the Parthenon, the Thesæum is well preserved and serves to illustrate the general forms and details of a Doric temple. Scholars are in doubt as to its exact identity.

§ 413. (b) 1. μὴ ἀποδῶμεν ἡ δειλίαν (ὡσ τὰ ἀφαιδόμενα); 2. εἰ κῆρος ἀπὸς δαίη εἰς μῆσσι μῆσσι, τοῖς ἔπαισσι ἢ ἀφαιδόμενα. 3. πῶσσι ἐπὶ στανται ἡμῶσσι ἐπὶ στανται εἰδόμενα στίφασσι. 4. τὶ φῶ τοῖς ἐπαισσι,

§ 414. It is good fun to read this as a real dialogue, assigning the three rôles to individual members of the class.

Page 222. *Picture*. Charon who ferried the souls of the departed over the Styx, seems impatient to be off. He wears the cap affected by sailors and is clad in the *epomis* or short tunic fastened over but one shoulder, which characterizes the workman. Hermes is here seen holding his badge of office, the caduceus, wanting in the picture on page 73. Charon, oddly enough, seems to have been more or less of a comic figure both in art and literature. This vase-painting might justify the reading, in English translation, of the opening scene of Aristophanes' *Frogs*.

§ 417. (α) 1. ἔμαθε, γέγραπται. 2. ἐπέβησαν, βοηθήσαντες 3. εἶπε.  
4. εἶπε, εἰδότες. 5. ἔμαθε, τῶν ἀπαρτίων. 6. ἀνάμαστος, ἀποκρίσται.

(β), 1. ἃ στερῶνται ἐπίμασι τῆν Ἑλληνικὴν ἰστορίαν ἰσχυρῶς ἢ οὐκ εἶναι.  
2. εἶθε ἂ μὴ σκευάζοιτο καλῶς ἔσται. 3. ἔμαθε δι' ἑμαυτοῦ πρὸς τοὺς ἐπιγεγενημένους.  
4. λέγει ὅτι Κύριος ταῦτα ἔχει ἐπιπέσει, εἰ μὴ οἱς ἐτυχὲν  
ἐπὶ τὸ ψεύδεσθαι. 5. εἶθε τῆν γάρβαν διαβίαντα δοῖν τι ἐκείτω ἀδελφί.

§ 419. The *rev owe* from here to the end of the book should prove a useful means of helping the student to fix the various forms and their uses, and especially to organise them into convenient form for ready reference when reading Greek. The conspectuses in §§ 544-547 should be carefully studied and they or something of the kind, should be in the mind of every student, so that on seeing a particular form his mind may quickly sift out the special use that applies.

Some teachers may desire to stop at this point and take up the reading of Xenophon or some other author. If so, it will be possible to assign for special study the few rather important new matters that appear in the remaining lessons, e.g., *-αω* verbs in lesson LXVII.

§ 421. With *μηχανίσματα* and *τῆμαί* connect § 424.

§ 422. (β) 1. εἶπε τῶν ἀποδόσει τὸ μείζον μέρος τῶν χρημάτων.  
2. ἢ ἡμετέροις ἔστιν ἢ τῆς τιμῆς ἐλάττω ἢ τῶν ὀφειλῶν. 3. εἰ οὐκ ἔστιν τοῦ ἀποδόσει ἔσται μεριστοῦ εἰς ἄλλοις Ἑλλήσις ἀμείωνος ἢ οὐκ πολλῶν βαρβάρων.  
4. τὸ εἶμα οὐκ ἀποδοῖ τὸ ἔλαττον τῶν τιμῶν. 5. εἰ φογῶδες εἶχον (ὅτι τοῖς φογῶδες ἦν) τὰ ἐπιπέσει εἰς ἑμαυτοῦ.

Page 225. *Picture* This metope, which is an impressive monument of fifth-century art is at variance with the common tradition, according to which Heracles escaped from his unwelcome burden by asking Atlas to hold the heavens while he sought a pad for his shoulders. The artist has here represented the hero as already possessed of the pad. The Doric tunic worn by the goddess is beautiful in its simplicity. Who the goddess was is unknown. She may have been a local nymph.

§ 424. (β) *βοάω, σίγῃς ἀμύωνται.*

§ 426. With *σίκαι* connect § 424.

**Page 231. Picture.** This statue, found on the island of Samothrace, commemorates a naval victory of the year 306 B. C. It is therefore considerably later than the Victory of Paenionius (page 184). Its presence in the Louvre, where it is admirably placed has made it much better known than the other. It is artistically less fine, but there is a tremendous rush in the forward thrust of its powerful frame, in the swirling drapery, and in the outspread wings.

§ 429. β) 1. λέγουσι δτι τῷ στρατῷ ἐστι ὄψαρις πολλῶν μείων. 2. ταύτη τῇ μηχανῇ διαβατέον ἡμῖν τῆν τάφρον. 3. ἐκείνη τῇ ἡμέρᾳ ἐμάχοντο πλῆθει τῶν πολεμίων. 4. τῇ φιλίᾳ οἱ Ἕλλησι τοῦτε φινιάδος ἀφελήσαν πολλῆ σπουδῆ. 5. (α) βασιλεὺς εἶπαι ἦν ταῦτ ἐν τῷ πεδίῳ.

§ 430. Dr Finley's translation was printed in *The Outlook*, April 28, 1908. It begins with these introductory verses

SOCRATES

" Ere we leave this friendly sky,  
And the cool Ilyssus flowing by  
Change the strill cicada's song  
For the clamor of the throng,  
Let us make a parting prayer  
To the gods of earth and air."

PRAEDRUS

" My wish, O friend, accords with thine,  
Say thou the prayer, it shall be mine "

§ 433. Sir Thomas More has given a lively rendering of this. The close is particularly good

" Then what, O woman, what for thee,  
Was left in Nature's treasury?  
She gave thee beauty — mightier far  
Than all the pomp and power of war

Nor steel, nor fire itself hath power  
 Like woman in her conquering hour.  
 Be thou but fair, mankind adore thee,  
 Smile, and a world is weak before thee!"

§ 434. (b) *Deltoid* like a river delta in shape; *kyoid* shaped like the letter Y; *rhomboid*, shaped like a rhomb, *sigmoid*, shaped like S, a reverse curve, *trapezoid*, shaped like a trapezium.

Page 233. *Picture* The boys are riding hard for *νίκη* (§ 428).

Page 234. *Picture* The original daggers, of which the Metropolitan Museum has only replicas, are among the precious treasures of the National Museum at Athens. The upper dagger represents a lion hunt. Two lions have taken to their heels, but a third is charging. The treatment is particularly spirited. Both daggers reveal a high degree of skill in the handling of inlay at a time antedating the Trojan War.

§ 439. (b) 1 πάντες ἴσθουσι, (τὸν) βασιλέα σικὸν σίκου κολῆν. 2 ἐν τούτοις ἱεράκιας σταθμοῖς τέτταρες παρασάγγυα σίκου καὶ ἕξ εἰς πῆλιν ἄρῃμα. 3 αἱ πόλεις αὐτὸν ἀφραϊκῶς ἠγαθῶς πολέῳ (ὅτι μεγάλου) τῆμῶσι. 4 τὸ τὸν δῖον αἱ ἀφαιρῶσι φθίοντες. 5 αἱ παῖδες ἐπειρώσασαὶ αὐτὸ ποιεῖν τὴν ταχίστην (ὁδόν).

§ 442. Context usually suggests which verb to select.

Page 239. *Picture*. Euripides is seen holding a tragic mask, the token of his art. That masks should have been worn by actors is hard to understand, yet so it would seem to have been, and there are those ultra-moderns who would argue for their use in the theatre of today. No doubt their use in antiquity made it easier for one actor to play two or more rôles in a single drama. τὰ τοῦ δράματος πρόσωπα (Latin *dramatis personae*) means "the faces, i.e., masks of the drama," or, as we should say, the cast of characters.

§ 444. (b) 1 εἰδὼν, ἴδων, ἴδωσα. 2 εἴπῃ ὁ μέγιστος ἢ σοφός, εἰδὼς εἴδω. 3 ὁ ἕκτος εἶπε ἕδρα καὶ ἕνα λίθου θανάτου. 4 ἦσαν ἐν τάξει ἐπὶ αὐτὸν παρῆσι.



**Page 241. Motto.** This expresses a fine sentiment and should be learned.

§ 449. (b) (From this point the English-Greek sentences are based upon the vocabularies of the lessons in which they stand.)

1. διὰ τῆς ἀρετῆς αὐτὸν ἀποδεικνύσασιν ἡγεμόνα. 2. ἡ δὲ πόλις ἀπὸ τοῦ μέγαυ βασιλεῦς τοῖς ἐσπέρτιοις διακτὴν ἐπιθήσει. 3. οὐ δύναμενος τὴν πόλιν εὐρεῖν ὁ λαχάγος ἀπέδρασε. 4. πᾶσα τέχνη περιώσεται τὸν ποταμὸν γινόμενα πλοαίαις.

**Page 244. Motto.** A famous saying that all should learn and practice.

**Page 245. Picture.** This mosaic is from Roman times and is in the National Museum, Rome. The Greeks are thought to have paid but little attention to that form of art. We have here a gruesome conceit, the attitude of the skeleton suggesting the utmost discomfort, quite in the spirit of Dante's Inferno.

§ 457 The line from Homer scans thus

— — | — υ υ | — υ υ — υ υ — υ υ | — —

§ 458. Very brief comment upon each of these names is to be found in the Dictionary of Proper Names, but it is well to introduce the class to a good book of mythology.

§ 459. 1. γυνῆ σκεπτός. 2. γυνὴ ἐπέειπε οὐκ ἄν ἐπίσησον ὡς κρείσσεια. 3. εἴτα δὲ βασιλεὺς ἔγνω τῆς πόλεως λαφροῦσιν. 4. ἐμοὶ δ' οὐκ ἔστι σφαλῆ κατ' ἐπίδοσιν βλέπειν.

§ 463. With δηλόω connect § 457.

§ 464. (b) 1. ἐκότες ἄρρητόματα ἐπὶ τῆς κόμης. 2. ἠγγέλλεται ἀπὸ κάποι μάρτυς δηλοῦσιν ὅτι κακοὶ εἰσιν. 3. ἀξιοῦτε ἄτιμα δοκῆ, ἵνα μὴ ἀπολησθε παρανομοῦναι. 4. κατὰρ ἐξαιρηθέντες οὐκ ἐδεδόνησε πάντα τὰ χρήματα.

**Page 249. Picture.** This famous little spot lies close to the shores of Corfu, the modern name for Corcyra. Here, it has been believed, dwelt the hospitable Phaeacians, who received Odysseus at the end of his wanderings and gave him transporta-

tion to his home in Ithaca. Tradition has it that on its return the ship was turned into stone by the angry Poseidon. The somber cypresses so prominent in the picture, although familiar enough in Greek lands, have long been associated with death, and this islet thus came to serve as the inspiration of the famous painting, "The Island of the Dead."

§ 466. The inattentive jury to which Demosthenes told this fable suddenly woke up to listen. When, at the conclusion of the yarn, they were eager to learn the outcome of the dispute he rebuked them severely for their interest *περι θνου σκιδε* when they showed so little interest in a matter of life and death.

§ 467. (a) *ζηλώ I emulate, μιστήγην I whine.*

Page 252. *Picture.* This painting by Edward J Poynter is one of the four decorations of Lord Wharcliff's billiard room at Wortley Hall.

§ 472. 1. *περὶ τις ἔλαθεν ἀκελθών.* 2. *ἐπληθύνοντι ἐπίθοντο τὸν ἔργοντα πρῶτόντα (οἱ τετραμένται).* 3. *καίπερ ὀλίγων ἀπολομένων ὁ στρατηγὸς ἐπέβραση.* 4. *ἦν ἂν τὰ τετραμένται τυχάνουσι πολλοὶ θῆτες.* 5. *ἀπὸ οἱ φίλοι ἐφείησαν, ἀπῆσαντο κείων.*

Page 255. *Picture.* Not only in Egypt but in ancient Greece as well, the dead took with them to the grave the things in which they had delight when living. The shaft graves on the Mycenaean citadel remained undisturbed until Schliemann discovered their secret and carried off their treasure to Athens to amaze all who see them by their wealth, their variety, and the skill of the goldsmiths that made them. In the hillside below the citadel have been found numerous bee-hive tombs of wondrous size and splendid construction, but their contents were looted long ago.

§ 476. (b) 1. *οἱ ἀπαρτίαι αὐτῶν ἐπὶ τὰ βασίλεια ἐφείσθη.* 2. *ὁ λαχέτης τοῦτε κελταστῶν κελύθει τοῖς κελταῖς ἔργων.* 3. *ὁ λόφος μετὰ τῆ ἀπῆσαν πρὶν τοῖς Ἕλλησι ἐπείσθη.* 4. *εἰθεῖς ἔγωγε οὕτω σφῆς ὡστε πάντα εἰδέσαι.* 5. *εἰθεῖς ὁ λόφος μὴ εἶναι οὕτως ἐφείθι (οἱ εἶθε ἦο . . .)*

**Page 257. Picture** On the Pnyx the ecclesia, or popular assembly of Athens held its frequent meetings. Speaking from this stand, the orator had before him the full glory of the Acropolis, to which he often appealed to stir the patriotic pride of his hearers.

§ 485. (b) 1. μακρὴν πολικροῦμεν τὴν πόλιν, ἔάν ὁ ἄρχων ἡμῖν μὴ ἀποδῷ τὸν μισθόν. 2. δοτεῖ ἂν Κύρον κακῶς λέγει, τιμωροῦνται. 3. αἱ γυναῖκες φεβοῦνται μὴ θύσῃτε τὰ γέγοντα. 4. εἰ φίλοι εἰ τῶν τεθνηκότων τὴν κώραν καίουσεν ἢ τιμωροῦνται. 5. τί φῶ τῷ βασιλεῖ;

§ 487 Father Donnelly's ingenious article "Is the Ostracism of Greek Practicable?" (pages 61-65 of this manual) contains many suggestions that are of help at this point.

§ 491. (b) 1. αἴθε μὴδεῖ τοὺς παῖδας κακῶς τοσιῆ. 2. οὐ δὲ Κλέαρχος ἔπειν ὄντι τὰ γὰρ εἶν καλὰ. 3. τίς ἡμῶς ἂν ἀφαιροίη τὴν ελευθερίαν. 4. ἢ τὰν ἄνδρῶν παύσειεν, ἐσήμερον ἐλαθῆεν. 5. εἰ ταῦτα ἐσθῆμοῖσθε, τὴν πόλιν ὅτι ἂν κούσσετε.

**Page 265. Picture.** This picture in a very realistic way shows the aged poet as blind, thus following tradition. It belongs to the Hellenistic period of Greek art. The bust is now in the Louvre.

§ 496. This would be a good place to bring together ἡ βασιλεια, ἡ βασιλεία, τὰ βασίλεια, and ὁ βασιλεύς.

§ 497. (b) 1. μὴ εἶεν πάντες ἐκείνη ἐρχεσθαι. 2. παρενόμοιο κέκλητο μέχρι ἂν ἀπὸ τοῦ ἴδιου σημαίνεσθαι. 3. μὴ τὸν νόμον παραβῆτε οἱ παραβινατε. 4. ὅτε αὐτοῖς ὁπόσων ὑποζυγίων θέονται. 5. θέτων τὰ κρινὰ εἰς τὴν πύλιν.

§ 499. This passage should furnish a splendid opportunity for whetting the appetite for a closer acquaintance with Greek literature.

**Page 268. Picture** This modern painting is by the Frenchman, Albert Maignan.

§ 500. Keats, of course, was wrong when he pictured Cortez as the first white man to view the Pacific. It was Balboa.

**Page 270. Picture.** This dainty little Ionic temple, more properly called the temple of Athena Victory, was torn to pieces by the Turks in order to strengthen their fortification of the hill. After their expulsion it was rebuilt, largely from the original blocks.

It stands on a high bastion, to your right as you ascend the Acropolis. From that spot aged King Aegeus is said to have thrown himself in despair when he beheld the ship of his son Theseus returning with black sails from Crete. Here sat Lord Byron in 1811 and penned those memorable lines which begin the third canto of *The Corsair*

“ Slow sank, more lovely ere his race he run,  
 Along Morea’s hills the setting sun  
 Not, as in Northern climes, obscurely bright,  
 But one unclouded blaze of living light !  
 O’er the hush’d deep the yellow beam he throws,  
 Gilds the green wave, that trembles as it glows,  
 On old Aegina’s rock and Idra’s isle,  
 The god of gladness sheds his parting smile,  
 O’er his own regions angering, loves to shine,  
 Though there his altars are no more divine.  
 Descending fast the mountain shadows kiss  
 Thy glorious gulf, unconquer’d Salamis !  
 Their azure arches through the long expanse  
 More deeply purpled meet his mellowing glance  
 And tenderest tints, along their summits driven,  
 Mark his gay course, and own the hues of heaven,  
 Till, darkly shaded from the land and deep,  
 Behind his Delphian cliff he sinks to sleep.”

§ 504. (b) 1. τίς σοφείῳ θεῷ οἱ πολῖται κέρησονται ἀρχόντα ἀγαθόν,  
 2 εἰ μὴ ἐσφύμενον ὀρυκτοῦ, ἐπὶ δὲ δευτέρῳ. 3. Ἡἰροῦ τὸν μισθὸν ἀπέδωκεν,  
 ὥστε οἱ Ἕλληες πάλιν ἔσχεον αὐτῷ ἔτιοθαι. 4. οὐκ ἐκείσαστο ἀδικίῳ πρὶν  
 αὐτῷ καὶ πολλὰ ἐπιθεῖν. 5. εἴθε οἱ τῆς κέρως τὸ πλοῖον ἐκλήσαστο αἴτιον.

§ 506. In the *Meno* Plato seeks to supply scientific proof of his doctrine of recollection, using Meno's ignorant slave boy as evidence. Some of the class may be interested to read, or hear read, a proof that everybody knows geometry, if only the teacher is clever enough with his questions (*Meno*, 82B-85E)

§ 508. Some think that the greatest lesson Greece has taught or has yet to teach the world is "to seek the truth" and "to face the facts." Plato still inspires the thinker and Aristotle still guides the scientist, even at times when the particular thinker or scientist may be unaware of the fact. Hippocrates' oath is still a noble guide for medical men.

Page 279. *Picture*. This slab is now in the British Museum.

Page 284. *Picture*. This is the avenue of approach to the gateway of the citadel of Tiryns. The gateway itself was just beyond the man visible in the gap in the wall to the left.

## APPENDIX

### GREEK IN ENGLISH

The following bright and witty article by Father Francis P. Donnelly, entitled "Is the Ostracism of Greek Practicable?" was published March 15th, 1919, in *American*, and is here reprinted by permission of the editor of that journal. It reveals clearly the important part Greek plays in our present-day English and will therefore be valuable to all who are interested in the study of English and the classics.

#### *IS THE OSTRACISM OF GREEK PRACTICABLE?*

This "mosaic of etymology" is not, I think, simply an ingenious *tour de force*. It has a significance and a practical value. It may illustrate the composite nature of the English language; it may amuse a curious reader, it may enliven a Greek class with the touch of actuality, it may disclose dim vistas into the distant past through the medium of everyday language, exemplifying history through common things. All the words of this phantasy are of Greek origin except the article, the pronouns, the prepositions and conjunctions, and a few other small words "so, as, then, home, let, go, do, all" and parts of the verb "to be." Skeat's Etymological Dictionary (Student's edition) is the authority. The exclusively technical words of modern sciences which are almost wholly Greek have not, for the most part, been mentioned. It is needless to remark that the prescriptions of the phantom's pharmacy are not authoritative.

#### THE OPENING DECLARATION

During a period of lethargy I was petrified at a phantom, bounding from my lexicon, with this cataract of phrases "Are you Baptist, Methodist, Presbyterian, Episcopalian, Catholic,

or Christian? Without me, you were anonymous. Do you stigmatize heresy and schism, hypocrisy and blasphemy? Do you blame schemers against the Mosaic decalog? Do you impose anathemas on apostates idolaters and atheists or exorcise the devil and his demons with their diabolical pomps? Are you zealous for proselytes, and to baptize neophytes after catechism, and to canonize orthodox martyrs with halos and emblems, scandalizing frenzied iconoclasts? Then all that is done through me.

The ecclesiastical sphere is practically mine. I am the architect of churches, cathedrals and basilicas, from the asphalt base in the crypts of the catacombs, up to the apse and the chimera in the dome. I am architect of monasteries for monks and anchorites, and of asylums for orphans and lepers and maniacs. Mine is the Hierarchy, from the Pope on his dais with his tiara, to the mitred Bishop in his diocese, and to the parish priest in his presbytery. Deacons and acolytes, clergy and laity, Papal encyclicals, diocesan synods, parochial homilies, and all dogmatic theology, with its mysteries and myriad topics, are mine. The Bible is mine from Genesis, Exodus, Deuteronomy of the Pentateuch, to Paralipomenon and the Psalms, to patriarchs and prophets, to the Evangelists of Christ, to the Epistles and Apocalypse of His Apostles. Epiphany, Pentecost, the Parasceve are mine. The tunes of the hymns, the quiring of the anthems, the Gregorian tones of the litanies and antiphons are melodious through me, and I composed the canon and liturgy with its symbols.

#### DOMESTIC USES

Go to your home with me. Bushes of anthracite for the chimney, and a diet of fancied nectar! Chairs and plates and dishes, oysters butter and treacle, perch or trout or sardines, in olive oil, the aroma of capon or partridge or pheasant, celery and asparagus and peppers, cherries and dates and currants etc.

roses and melons, prunes and quince and plums, pumpkins, marmalade and pastry, chestnuts and pippins, masses of purple hyacinths, with lily and crocus, with geraniums and heliotropes, with narcissus and peony, with asters and orchids and posies of roses. What zest! Isn't that a panorama of paradise to tantalize you? Be not economical or dyspeptic. Masticate beneath your mustache. Let choruses echo in the parlor with music of organ and guitar or let there be anecdotes on the piazza around a bottle of cheering tonic.

I telephone or telegraph for my auto, and my machine goes to my theatre or hippodrome. There is on my program the symphony orchestra with harmonious melodies, or on my program are scenes melancholy with tragedy, or hilarious with pantomime and melodrama, with comic monolog or dramatic dialog, with cyclists, gymnasts and acrobats. After the drama or kinematic photography, with match and lamp you go to attic canopies, and to the climes of Morpheus. For all these you are to reimburse me with the treasures of the purse.

#### SEA AND LAND AND POLITICS

Go with me to the ocean, opposing the stratagems and tactics of barbarous pirates, or meander by gulf and isthmus and archipelago, nomads through all climates, charting geography with my nautical atlases, from the Arctic to the Antarctic through the tropic zone, from Polynesia to its antipodes. Then for my astronomy! What a panorama through my telescope in the crystal atmosphere. Above the horizon in the empyrean are my planets and comets and meteors and galaxies of asteroids.

Without me where is your "zoo" with its panthers and leopards, with dolphin and crocodile and hippopotamus, with lynxes and hyenas, with ostrich and pelican, with buffalo and dromedary, with ichneumons and scorpions, with the gigantic elephant and its proboscis and the pygmy squirrel! Or what of my chimerica and utopian "zoo," with the phoenix and dragon and grif-



lions and chameleons and gorgons and gnomes and basilisks and sphinxes and hybrids!

But I am not archaic, the scope of my dynamic energy is practical and not eccentric. Mine are politics, the diadems of monarchs, the sceptres of tyrants, barbarous anarchy and despotic autocracy, the panes of demagogues and the parlements of autonomy and democracy. Chemistry and chemical analysis, physics with its phenomena of electricity, acoustics, and optics, mechanics, botany, geology, entomology, and all the "ologies" with their technical glossaries, they are mine.

#### APOTHECARIES, SCHOOLS, AND ESSAYISTS

So are all the apothecaries and pharmacists with glycerine and borax and creosote and the antidotes for quinsy, for catarrh, dropsy, neuralgia, and for every "-itis" and "-osis", emetics for the stomach, the cathartics, calomel and castor-oil; doses of paregoric for colic; plasters for unpothumes, arsenic for spasms of epilepsy, and tonics for anaemic arteries, a peptonoid diet for dysentery, oxygen against bronchial phlegm, bromides for asthma, iodine for pleurisy and parasites, narcotics to calm hysteria, antipyrin for agonising rheumatism, antitoxins for diphtheria and for the deleterious microbes of cholera or typhoid, and bottles of panaceae.

Anatomy is mine and the surgeon, diagnosing symptoms, charting septic organs on diagrams, trepanning the cranium, cauterising for hemorrhage, is mine, so are his sponges and syringes and silk in his styptics, and his prophylactic hygiene, and his anaesthetics, chloroform and ether and his antiseptics against bacteria and gangrene, and his autopsies and his skeletons.

The school is mine with its desks, its programs and schedules, and the scholars, from their alphabet to their diploma, their arithmetic and geometry, their gymnastics and athletics, and the school diamond and amphitheatre. Pause before you ostracize me from my schools.

Would you be an essayist, sketching graphic stories or typical characters, an historian, cataloging the treasures of arch ves, and chronicling epochs of catastrophe and calm, or a philosopher, systematizing theories of Stoics, Hedonists, Peripatetics and Scholastics, or a poet, composing idyls and madrigals lyrics and odes with strophes and the epics with episodes, you are mine. Without me you have not talents or ideas or paper or ink. Mine are your grammar and syntax, your syllables, your paragraphs with their commas and colons and parentheses, your lexicons and encyclopedias and card-catalogs, your topics and themes for ecstatic rhapsodies or for austere logic, your fantastic paradoxes and your idiotic theories. 'Tis I who phrase for you your axioms, caustic criticisms laconic epigrams, all your irony and sardonic sarcasm. If your technique is idiomatic, your methods parsing or crystal your tropes and metaphors graphic, your fancies hectic or anaemic, you are mine. I am your enthusiastic stenographer, jotting down and synopsising your ideas and typing them to be stereotyped in your authentic tomes, whether anonymous or under a pseudonym.

#### AND A FINAL APOLOGY

I apologize for my tautologies, for this monotonous labyrinth, for the phalanx of technicalities and for the etymological mosaic which strangles your larynx with "ice" and "isms." Whether it is all abysmal bathos, or the climax and acme of the practical, I am to blame for it.

But pause before you ostracize me from my schools, pause ere the nemesis of chaos and disaster is yours. but if you are to be characterized as adamant and without sympathy, let the poets echo a threnody about my coffin; let there be a chorus of paeans under the cypress and cedar the larch and oak, the myrtle and amaranth, about my cenotaph, let there be in my cemetery a mausoleum with a monolith, and on it my epitaph

"The Lexicons of Europe Are the Trophies of Greece"

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